

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

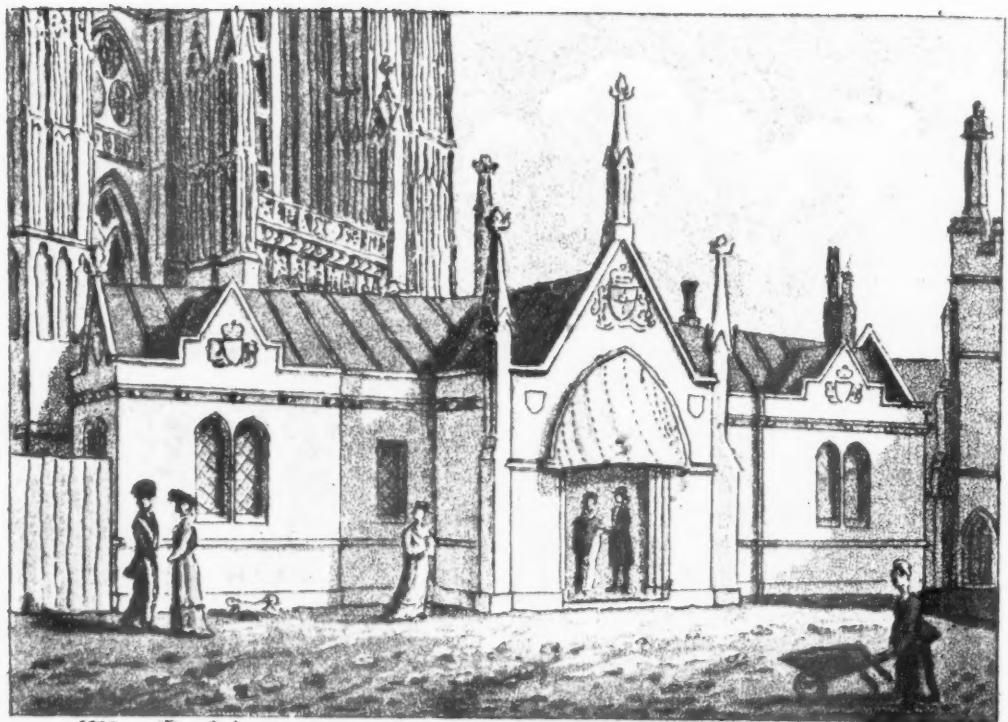
THIRD SERIES

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The Robing Rooms in front of St Peter's Abbey.

The Robing Rooms at Westminster Abbey for the Coronation of William IV

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Journal

ROYAL ACADEMY ELECTIONS

At the recent election at the Royal Academy, Sir Edwin Cooper [F.], A.R.A., was elected R.A., and Mr. Eric Gill [Hon. A.] was elected A.R.A.

THE ANNUAL RECEPTION

Applications for tickets for the Annual Reception on 28 May should be made at once. The Reception is an excellent opportunity for members to entertain guests at the Institute when the whole place is in gala dress and when a distinguished gathering of Institute guests is present. The Reception starts at 8.30 p.m. and closes at 12.30 a.m. There will be dancing in the Henry Florence Hall for the last hour and a half and exhibitions are being arranged by the Library and the Camera Club, and there will, of course, be refreshments. Tickets are five shillings each. It was originally stated that members might only be able to bring one guest each, but it has been found possible to avoid this restriction, and this makes it all the more necessary for those who want to come to apply at once.

EXHIBITIONS, MODERN ARCHITECTURE AND THOMAS HARRIS

There are several architectural exhibitions on in London now : the Liverpool School exhibition at the R.I.B.A., the Royal Academy, and an exhibition of Models and Drawings illustrating the history and preservation of St. Paul's Cathedral, which Mr. Godfrey Allen has arranged in the Trophy room, the Library and Galleries of the Cathedral. The Royal Academy is reviewed later on in the JOURNAL. One of the chief points of interest in the architecture room is the view which visitors may get for the first time of important buildings to be. This year there are several London buildings of outstanding importance : Mr. Charles Holden's Westminster Hospital, Sir Herbert Baker's new Church House which is now rising at the South End of Dean's Yard, the latest drawings showing some important changes in Mr. Vincent Harris's scheme for Government buildings in Whitehall and a scheme by Sir Edwin Lutyens in collaboration with Sir Charles Bressey for the replanning of Hyde Park Corner. The

new Adelphi is there and several new telephone exchanges and civic centres or town halls for Birmingham, York, Gloucester, Hertford, Bristol, Newport and Bury St. Edmunds.

There is not much time left in which to see the Liverpool School Exhibition which closes on 14 May. It is a vigorous, vivacious show and excellently hung. Professor Julian Huxley opened the exhibition on Friday, 30 April, modestly disclaiming his qualifications to do so, but emphatically disproving his disclaimer by the fact of his own reputation as a sociologist and a scientist and as one of the most adventurous patrons of modern architecture in England in his position as secretary of the London Zoo.

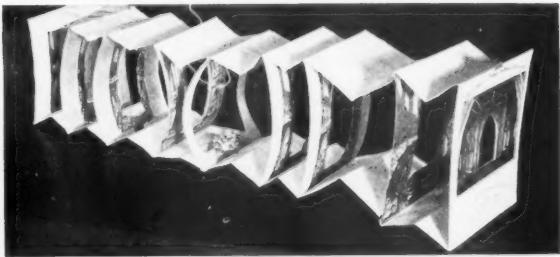
Another modern architecture exhibition of a very special kind which is coming off soon is the Modern Architectural Research Group's (Mars) Exhibition at the Burlington Galleries. This will be opened on 21 June and will demonstrate the essential character of modern design as something that takes the maximum advantage of modern technical progress, especially suited to the present day, and will emphasise the human qualities in modern building which modern architecture is most often accused of lacking. All this, and the service that architecture has to perform, will be demonstrated by models, diagrams and specimens of materials and by lectures which will be given during the course of the exhibition. Among the patrons of the exhibition are Lord Derby, Lord Wakefield, Lord Horder, Sir Michael Sadler and Mr. George Bernard Shaw, who is contributing the foreword to the catalogue.

Mr. Goodhart-Rendel's paper on modern French architecture was an apposite antidote to enthusiasms and prejudices for "modern" modern architecture ; disappointingly it promoted almost no discussion or opposition at the meeting, but, judging from the amount of debate which the paper has excited in all the places where architects congregate to talk shop, it was the most stimulatingly provocative paper we have had for many years. His delicately administered pin-pricks in the broad flank of modern architecture,

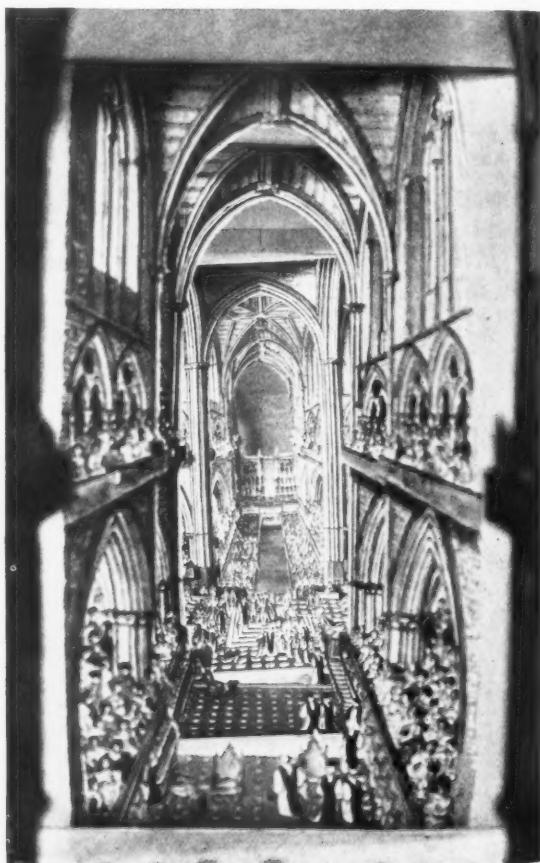
"the style whose boastful adjective already tends to be put into inverted commas," left that usually lively beast too bewildered to know which way to turn. But since the only reference to Le Corbusier was in an acid comparison with a certain Mr. Thomas Harris, unknown until the end of the meeting to anyone but the lecturer, what could the modernist say in his defence? This Mr. Harris, whose earliest, though not his chief, work is in the library, wrote in 1860: "This is an age of new creations, steam power and electric communication, neither the offshoot of any former period, but entirely new revolutionising influences. So must it be in Architecture, if it is to express these changes. We must no longer grope about among the images of former ages, but must ascend to clear first principles and with strong faith chisel out for ourselves new expressions, being content with simple, and, it may be, rude achievements at the outset . . ." and "the prejudices of the public, and more particularly of the client (which, in most instances, form an almost unsurmountable barrier to any extent of progress), must be boldly and calmly faced and overcome . . . to produce a truly national style, the artist must know and realise the wants and requirements of the age and be capable of improving and giving a faithful expression of them, and by acquiring a correct and intimate knowledge of the nature of materials at command intelligibly apply them with truth and fidelity. . . . The minutiae must be carefully studied, and every feature designed expressly for its purpose and position . . . uniformity of the principle of treatment being sought rather than uniformity of parts. . . ." So much for the not so mythical Thomas Harris, who obviously serves well as a peg on which to hang criticisms of the great breach between theory and practice. A footnote to Harris's pamphlet says: "Note, many of these ideas have been put into practical execution by the author," so those who want to find out the measure of justification for Mr. Goodhart-Rendel's comparison can go on a self-conducted tour of Harris's works.

A MODEL OF WESTMINSTER ABBEY AND WILLIAM IV'S CORONATION

At the foot of these columns are photographs of a contemporary model in paper of the coronation of William IV in Westminster Abbey, drawn and etched



by I. R. Thompson and published by C. Essex, 28 Gloucester Street, Clerkenwell. When not in use it folds flat into a cardboard case upon which is a picture of the robing room of 1831 (frontispiece). These paper models were common in the nineteenth century. There is a rather larger one in the Victoria and Albert Museum of the 1851 Exhibition in the Crystal Palace, looking at its very best—obviously on a 5s. day. The Westminster model is more delicately made, yet the highly twopenny-coloured vista which literally unfolds itself before the eye has a solidity and gorgeousness about it which is very pleasing. The king has been crowned and Queen Adelaide, surrounded by her attendant duchesses, is about to take her place on her throne; all the noble company of peers is ranged tier after tier to left and to right. The scene will be played again on Wednesday, but those of us who cannot see it in real life are well advised to view this paper counterpart in the library, where it can be seen on application.





A villa at St. Cloud by Süe et Mare

RECENT FRENCH ARCHITECTURE

BY H. S. GOODHART-RENDEL [F.]

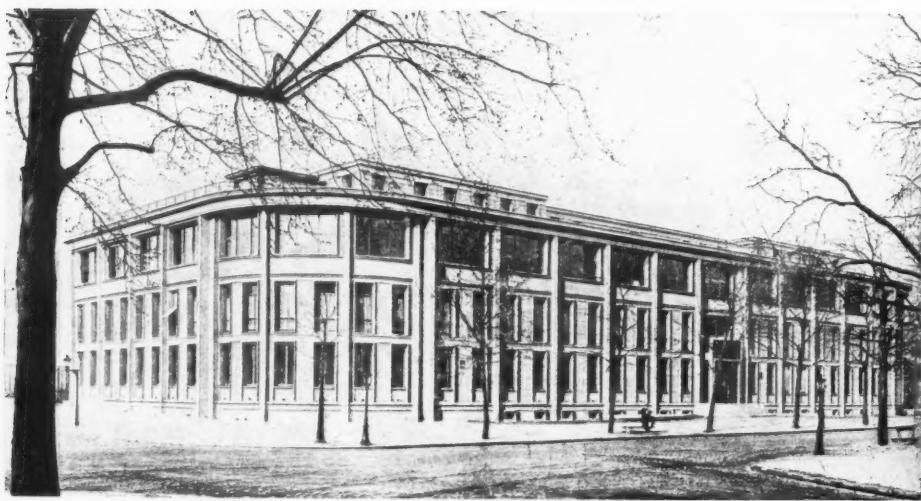
A PAPER READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 26 APRIL 1937
THE PRESIDENT (MR. PERCY E. THOMAS) IN THE CHAIR

Forty minutes in which to speak of modern French architecture! How can the time be best spent? Obviously not in a description that could not begin to be representative, nor in any history of what is too near to be seen historically. I have decided to discuss a few prominent characteristics, to point out a few national peculiarities. These may perhaps help those whom the subject interests to direct profitably their own researches. I cannot be more ambitious than that.

Immediately after the last war the architectural supremacy of France among nations was still not seriously questioned. In England we believed that we still built the best houses and possibly the best churches. In Germany we saw some commercial buildings more progressively imagined than any elsewhere, and the originalities of the Munich style were noted with interest. Of Italy's production the Victor Emmanuel monument was perhaps un-

fairly considered representative. Scandinavia had attracted attention almost solely by means of the Copenhagen Town Hall. The Americans were widely acclaimed as producing bigger and better French buildings than anybody, except—possibly—the French themselves. But the French themselves, even if their practical opportunities were prejudiced by the antiquity of their country, stood alone in architectural science and in hereditary skill. In all the really difficult operations of designing nobody could touch them.

What has happened since that time? Opinions vary. Some hold that what the French did so well was not very well worth doing. That the different achievements of other countries, if not so perfect of their kind, have proved of greater value to humanity. Others hold that the old French science is dimmed, the skill slipping away. Others again appear to think that French architecture is too



Service Technique des Constructions Navales by A.-G. Perret : "one of his most complete exemplifications of frame and panel work in concrete"

architectural, too easily distinguishable from engineering or from applied sociology. There are also many journalistic people who scorn an art that is seldom new enough to be news.

I, myself, am convinced that nothing that the French have not is comparable in value with what they still have. I think their engineering and sociology are at least as good as anybody's and that these are, what those of other people often are not—kept firmly in their proper place. I think that for the journalist politics and crime make much better news than artistic irresponsibility. And I believe, above all, that through French channels the rest of Europe can still best draw strength from the reservoirs of past experience.

Sometimes, nowadays, when people are talking about planning, they have to be reminded that among the things that have to be planned are buildings. The power of planning buildings well seems to be in the French blood. Even before the art was systematised—perhaps a little over-systematised by the École des Beaux Arts, French buildings were already works of Fine Art when the trenches had been dug for their walls. The germ of the whole design was already in existence; from it usefulness and shapeliness would inevitably grow. The classical planning of France seems primarily ruled not so much by static things as by the expected movements of human beings and this is what gives it its especial

beauty. Some of our pleasure in passing through a harmonious succession of spaces is anticipated when we see the skilful preparation made for our passage.

In what used often to be called the "*Beaux Arts*" type of plan, this preoccupation with lines of passage and service—and also with lines of passage for the eye, axial vistas and the like—resulted sometimes in exaggeration. The movements provided for were too much those of the minuet, and all spaces were so much crossed by passage lines and vistas that there was nowhere to sit down and be comfortable. In houses these faults were serious, and even in public buildings the human fondness for cutting off a corner when one can deserved more indulgence than often it got. Nevertheless a governing forethought for human movements is the secret of all good planning, even in a warehouse, where goods have to be got in and out by men who must not get in each other's way. The opposite kind of planning is that in which rooms are shaped purely to suit their furniture and use and we are left to find the best way we can from one into the other. Such planning is exceedingly rare in France and very common elsewhere. All its advantages can be obtained and all its disadvantages avoided by flexible planning that is still systematic and deliberate. You will find, as a rule, that in those adventurous modern plans that embody spaces irregularly curved or not parallelogrammatic, the

French examples balance best the claims of immobile objects and those of mobile man.

To maintain, as I do, that the French approach is the right approach to planning does not, of course, imply that all French plans are the best plans for anybody except a Frenchman. The town hall, the law courts, the house, the flat, that suit French requirements would not suit ours. Furthermore, I think that in difficult circumstances, on cramped and awkward sites, when deciding between incompatible requirements, when minimising inevitable inconveniences, lower ideals may suggest the compromises that are most valuable. In a certain kind of opportunism the best English planners need fear no rival. Our country is crowded and we are well accustomed to work within close (and often unreasonable) restrictions.

Commercial buildings intended for letting have everywhere come in the years since the war to lose all fixed sub-divisions except those that enclose the vertical passage-ways—lifts—that is to say—and the staircases and others that enclose sanitary accommodation. All else but these is undivided space to be let by the foot or the metre and used by tenants as they choose. Such buildings give no great scope for the planner and are good or bad chiefly in accordance with the skill or the ingenuity of the engineer. If their points of support are placed so as to afford the maximum of convenience in sub-division they are good, and this maximum is secured in all countries probably with about equal frequency. The stanchion plan of a framed building, however, resembles so strongly the plan of points of support with which the systematic French planner first attacks any problem whatever that traditional technique has obviously not lost its validity in the general change from masonic to metallic or ferro-concrete construction. The most economical and reasonable frame-structure is that in which all weights are brought as directly to the ground as possible, and an architect accustomed to think in dots rather than lines—in points of support rather than in walls—will usually be able to avoid a great many of the stanchions rising from girders that to a less-skilled confére would seem indispensable.

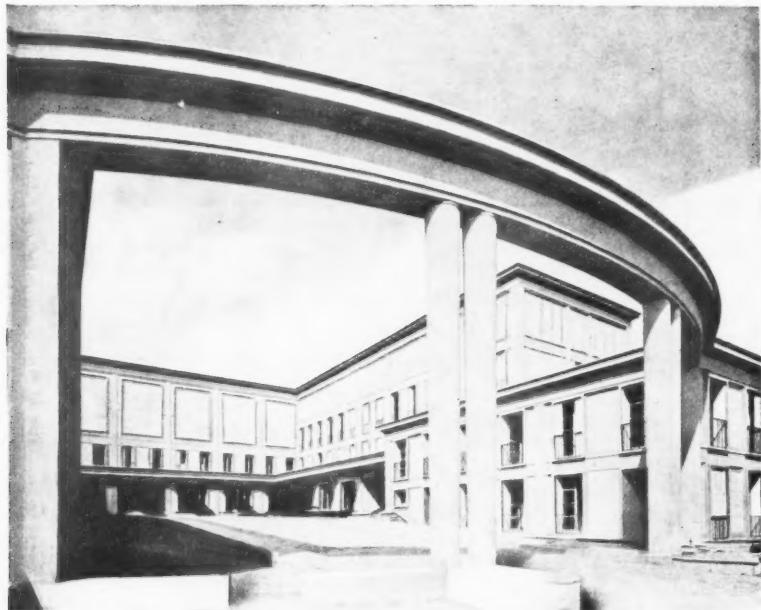
This, then, is the first direction in which I think a study of the best French architecture will be profitable—the direction of systematic planning with some especial attention given to the provision made for human circulation.

Planning is closely bound up with building

methods and materials, and in those France has no great difference to show from the methods and materials of other countries. In framed buildings the use of steel castings is rare compared with that of ferro-concrete. Stone rubble for constructional walling in many parts of France corresponds to our stock brickwork, solid bricks in France not being generally employed except for facing. Hollow bricks in many places are still, and long have been, the normal cheap material for partitions and for the quoining of rubble walls that are to be plastered. They are going a little out of use now, but when I started practice they were almost universal. Timber is much scarcer than with us, particularly in the south, where the smallest and cheapest houses will have floors and staircases made of steel or iron and hollow tiles. Roofs when pitched are covered usually with slates, with flat tiles of some pattern resembling those we make at Bridgwater, or with metal. Zinc is less popular than it used to be, but in roofs either pitched or flat seems to behave better than it does in England. Flat roofs in general are not constructed otherwise than they are elsewhere (and seem to leak no less where the climate is hot).

The infrequency of solid brick walls and the cost of brick or stone facing to rubble are probably the causes of the greater prevalence in France than in England of external surface coverings; cements and plasters, fine and coarse; mosaic; glazed tiles; faience, and soon. Frame construction has lately increased the use of these in England, but in France the use already prevailed when walls were mostly solid. *Stuc*, a coloured and more or less polished plaster, is sometimes used externally in Paris in a way that the atmosphere of our towns would forbid, and many marbles in that fortunate city keep their polish and colour without the continual washing they would need here.

The beauty of the finer among those materials, and of the unrivalled building stone of Paris will be denied by nobody, but English and French choice among the coarser will not be the same. The average Frenchman likes his burnt clay, whether in bricks or tiles, to be smooth: the average Englishman likes it woolly. The average Frenchman likes the corners and arrises even in a rustic material to be as definite as its nature will allow: to an Englishman this hard definition is apt to seem out of place in landscape surroundings. To the bloomy textures and soft blendings of colour that form almost the chief preoccupation of some of our fashionable architects and critics the average French-



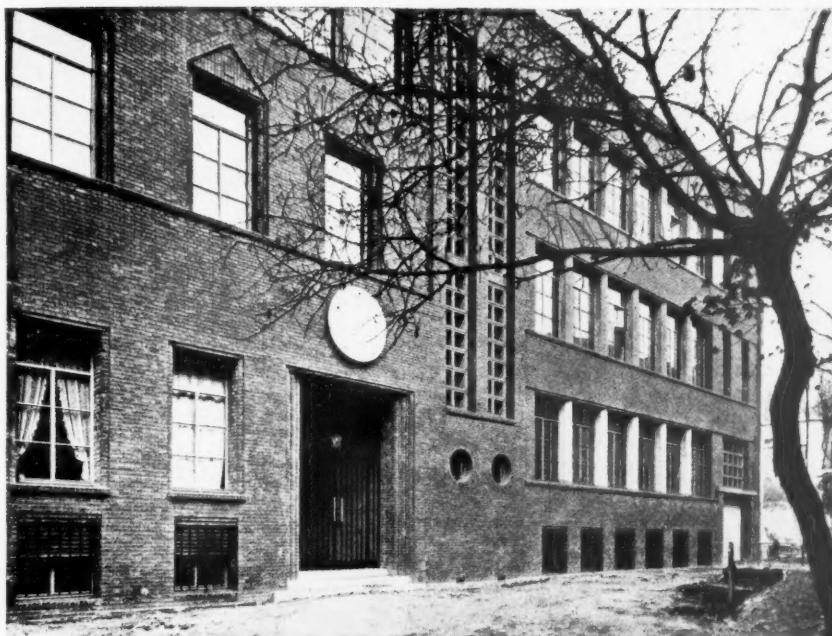
Mobilier National, the great furniture depository of the French Government, by A.-G. Perret

man is entirely indifferent. The character in design and materials that the Frenchman would describe as gay and smiling is apt to shock us terribly.

This is not a matter in which I think we can apply the formula of six of one and half a dozen of the other. I believe, and many Frenchmen agree with me, that in the wise choice and use of picturesque materials the advantage on the whole lies with us. I do not say in the choice of *appropriate* materials because no French architect would ever have been foolish enough to roof a modern insurance office with stone slates or to fill its windows with leaded glazing as I have seen done in my time, but, on the other hand, no English architect would propose the combinations of rubble walling and glazed faience of harsh red and white bricks with yellow varnished woodwork that are still current in the suburban constructions of the older among his French confrères. A few younger men in France know and practise all that Philip Webb and his followers have taught us, although their knowledge is more often applied to the tender handling of old buildings than to the old-time flavouring of new. The pursuit of pretty textures and colours is regarded as something outside architecture, an opinion with which I most cordially agree, and as a matter of

little importance, an opinion that most of us will contest.

External walls that are mere skins stretched between bones of steel or reinforced concrete have levelled many differences between the building techniques of various countries. The first Parisian building that I remember to have had a reinforced-concrete frame was faced with glazed faience in the exaggerated style of 1900 modernity. Works of engineering in this method were usually faced—and continue to be usually faced—with pure cement. Faience, first advocated—I think—by Viollet-le-Duc as an infilling for visible metallic framing, had been sensational so used in the shops of *La Samaritaine*, and more moderately in many constructions throughout France. To allow the faience to cover and conceal the framing was no long step to take. Mosaic coverings, mostly ceramic, were used early on frame buildings and continue to be so used to-day. In England they appear to be unduly costly, a thing to be lamented, since no skin seems so well adapted as these for protecting a city building from decay and the accumulation of dirt. Climate and atmosphere give France the advantage of England in the successful employment of cements and, in consequence, brick veneers are less generally



Bâtiment du Service de Nivellement. Roger Expert

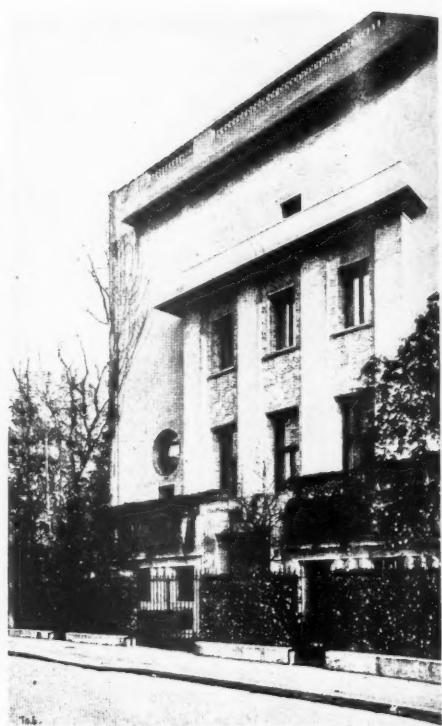
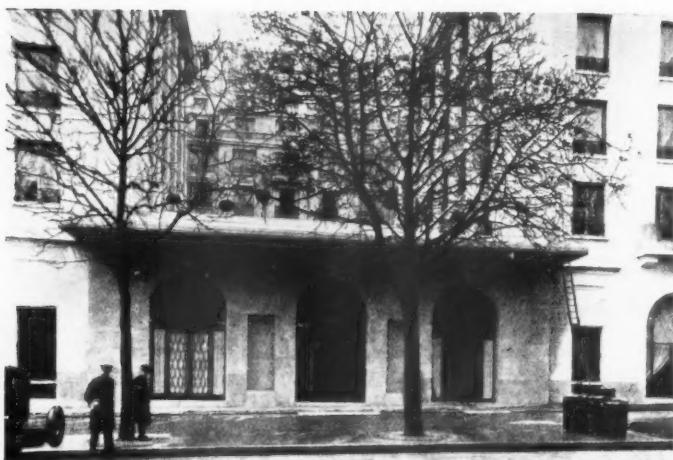
resorted to there than here. They are, however, quite common. *Stuc* and marble I have already spoken of; the change from solid wall to framed construction has increased their use.

Freestone façades in French towns have often tended to be viewed more as sculptured decorations of the street than as egotistic proclamations of the several natures of the buildings they mask. The time is not long past when their masonry was built entirely "in block," their mouldings and other decorations being worked in place, often with a surprising disregard of the actual jointing of the stone courses. A façade so conceived is obviously no more inconsistent with a framed skeleton than with one of weight-carrying walls, although the lightness of structure that a frame makes possible will suggest innovations in architectural form that it would be cowardly not to exploit. France still has her share of masonry façades that are entirely non-committal concerning the structure behind them, but in the latest developments of her architecture freestone, if used merely to clothe a frame, will show by the forms it assumes that its function is not constructional.

I believe that the visible stonework in the new Ministère de la Marine Marchande is weight-

carrying, and its sober dignity links it with the noble tradition of French masonry. This building, of which M. Ventre is the designer, is very nearly new and shows well the kind of architecture considered appropriate to-day for the service of the State. Stone that is only a veneer has nowhere been more characteristically used than in the Maison de France, the work of M. Boileau, which already is a familiar if somewhat provocative feature of the Avenue des Champs-Elysées. In the building for Service Technique des Constructions Navales the Ministère de la Marine have allowed M. A.-G. Perret to realise one of his most complete exemplifications of frame and panel work in concrete, a method he has employed with equal success in the new Garde Meuble.

In the permanent quarters which the Service du Nivellement, after being bandied about from pillar to post, has at last achieved in the rue Gay-Lussac M. Expert has shown in a solid building of brickwork how the old methods are in many circumstances still the best. Brick as a mere facing is used very cleverly by many architects, among whom MM. Filliol et Morel have especially distinguished themselves in an interesting block in the rue de Port-Mahon.



Left above : Hôtel Georges V in Paris by de Frane et Wybo

Above : The Hôtel du Charne by P. Patout at La Muette

Left : The façade of the Salle Pleyel by J. M. Aubertin

Slabs of material rather like what we describe generically as "terrazzo" but with a rougher surface have lately become a common facing material for economical constructions; the variety of these that is most popular is known as "mignonnette." Their characteristics cannot appear in a photograph, nor can those of the plain mosaic facing frequently applied to whole buildings. The photograph, however, of the new post office in the rue de Colisée by MM. Jaussely et Bukiet shows plainly a mosaic facing applied to the lower floors. The advantages of this extremely durable and dirt-resisting material would be far greater in London than in Paris and the various difficulties and prejudices that hinder its employment with us will, I hope, soon be surmounted. In the use of

faience or opaque glass as a facing material French practice differs little from that of other countries.

The experiment of mechanical architecture, of houses that shall be machines to live in, of offices that shall be machines to work in, of bars that shall be machines to drink in, has broken its neck logically on impact with an older France that insists upon *mairies* that are something more than machines to get civilly married in, churches that are something more than machines to worship in. While it lasted this movement did a great deal of good in two ways. It emancipated French architects from many unnecessary conventions and it gave them a collection of new forms to make architecture of. I do not think the number of people was large who took the social and political implications of the movement very seriously, but those who did were very much in earnest indeed. Many of them greatly feared and disliked ornament. This did not follow necessarily from the mechanical theory; when machines were new and exciting things they were often lovingly ornamented by their makers (as you will see in any science museum). It arose rather from an impatience with the futility of much ornament that itself had become mechanical, that is done without thought or pleasure and by which neither thought nor pleasure can be evoked.

Mistrust of ornament marks a much larger movement than the mechanical one, in fact it is general to-day throughout architecture despite some portents of a coming reaction. Mistrust I have said, not rejection. In the works of the more serious architects now practising in France ornament occurs, but has obviously been very rigorously reduced to its essentials and sifted from dross. It is generally felt, and I think properly, that the Parthenon without its lost colouring and metal appliqués is a model more suitable to our times than it would have been in the days of its glory, and the combination of plain flutings and groovings with motifs of figure sculpture in works inspired by that chef d'œuvre of twenty years ago the Théâtre des Champs-Elysées is still very prevalent.

Without any applied ornament, however, a remarkably high degree of elegance is often obtained by means of proportions delicately adjusted and shapes skilfully combined. This quality of elegance is a precious flower of French civilisation, growing from deep roots in culture and tradition. It is as sensitive as it is sane, continually becoming tinged with some new taste or interest of the moment but

never becoming unbalanced by any intemperate enthusiasm. The world of architecture to-day is a crank's heaven, and I suppose we must wait a good many years before we know which, if any, of the cranks have received the divine afflatus that almost all of them claim. Meanwhile we can be very grateful for elegance and common-sense when we find them, and, although in an imperfect world they will everywhere be more often to seek than to find, I think that in France we shall find them very frequently indeed.

The little parade of elegance I propose now to show you shall begin with the Pavillon de l'Elegance at the Paris Exposition of 1925. What could be simpler or more appropriately named? Next you shall see the charming Salle des Fêtes which about four years ago M. Chappey built at Issy-les-Moulineaux. The 1925 exhibition was the scene of many triumphs by the architect-decorators MM. Suë et Mare and I wish that I had some photographs to show you of the altogether delightful house they have since built for Mlle. Jane Renouard, the actress. Instead I must show you a very agreeable villa of theirs at St. Cloud and a small block of the true kind of "luxury flats" at Neuilly. It is not part of my plan in this lecture to illustrate interiors, but I make an exception in favour of the hall at the Hotel Georges V in Paris, an hotel in which MM. Le Frane et Wybo have completely realised, inside and out, the proper union of modern comfort and good taste. The façade of the Salle Pleyel by M. Aubertin, though familiar to most of you, cannot, I think, ever be unwelcome, and I therefore bring it on the screen as a prelude to a more extensive and newer building in which I think the quality of elegance is apparent. This has just appeared in the rue de Rennes and is the work of MM. Laprade et Bazin. The last building to pass before you in parade has, alas! passed away in reality. Only a very few years ago M. Patout delighted his many admirers by the little Hotel du Charne in the suburb of La Muette. This house has lately changed hands and either has been or is being entirely altered in character to suit the taste of its new proprietor, whose rights in the matter I suppose it would be ridiculous to dispute. I have heard, however, that it is to be taught a sharp lesson for trying to be modern, and if this be true the disappearance of M. Patout's work is even more to be regretted than in any case it must be.

The key quality in French architecture of all ages from which its particular merits spring and have



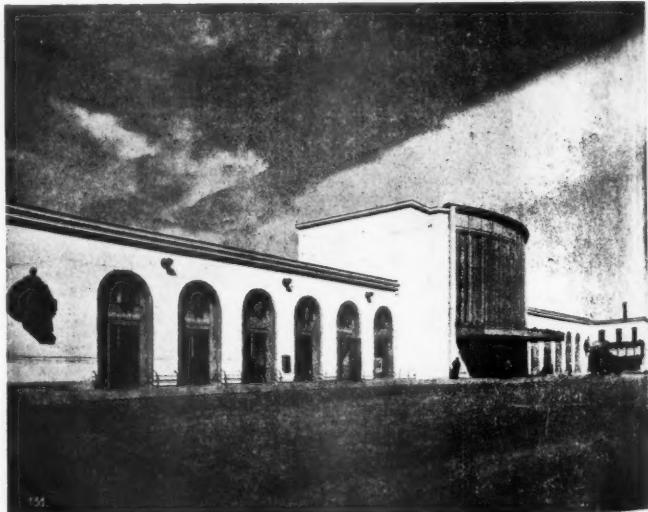
sprung seems to me to be what our ancestors would have called propriety and what we call *appropriateness*. Wren's warrant design for St. Paul's was commended by the Commissioners as being "artificial, proper, and useful," epithets which perhaps it did not altogether deserve; but for a work of architecture those words have always seemed to me to be almost the highest praise possible. *Artificial*—made by art with nothing left to chance or to blind circumstance; *useful*—serving its material purpose; and *proper*—proclaiming its fulfilment of its use and its place in human life by an appearance everyone can understand. There is a false appropriateness as well as a true one, a false appropriateness springing from mere association. I believe that even now Corinthian columns spell banking to the average American and Londoners of the last generation learnt to associate yawning arches of port-wine-coloured faience with journeys on the underground railway. The true appropriateness of our new underground stations is no accident like these, it is something inherent in line and form. They are obviously the entrances

to no places of pleasure, commerce, or religion, but to useful places, prosaic but comely.

I am afraid that the metro stations in Paris do not deserve the same commendation, but they date for the most part from the epoch of the 1900 exhibition (or did when I last looked at them; I do not know whether they have been changed) and are, as it were, temporary decorations of a town *en gala* that have never been cleared away. In general, however, I think it is true to say that if a modern French architect were to design one of those toy towns we used to play with in the nursery there would never be any doubt in a child's mind or in those of his elders as to which building was which. Modern architects elsewhere would be very liable to produce a

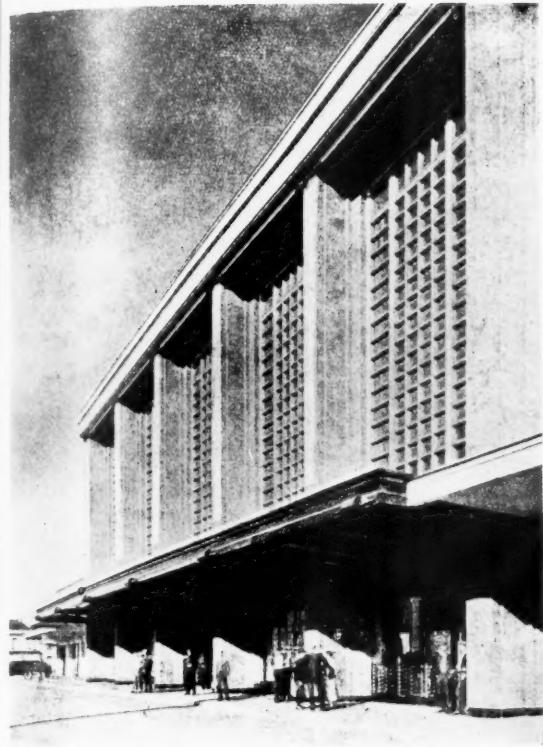
Above : A branch post office at Asnières by J. Bukić

Below : The railway station at Caen by Henni Paon



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"*La Belle Image*" Infants' School at Cachan by Chollet et Mathou

Left : The railway station at Le Havre by Henri Pacon

box of interesting shapes all bewilderingly much alike. Now, it is inconvenient to find when you thought you were entering an interestingly shaped theatre that you have entered an interestingly shaped abattoir and the Frenchman prefers to avoid this inconvenience by some means more architectural than that of writing up each building's name in large letters. He prefers by carefully analysing the programme of his design to decide what it is that is of prime and particular significance in that programme and to make that thing clearly dominant over all else in appearance.

Returning now from words to pictures time forces my comments to be brief. Here is the new façade of the Folies Bergère (which I think you will admit looks exactly like the Folies Bergère). It is the work of M. Pico. Here is M. Gridaine's new cinema "Le Paris". This, I think, is also obviously a place of entertainment, but not a place of entertainment of a highly specialised kind. Here is an official building, a branch post office, at Asnières by M. Bukiet. Here is

about the latest of M. Pacon's admirable railway stations, the one at Caen. You will perhaps remember his other successes at Le Havre and the Montparnasse station in Paris, also his extensive work at the Gare St. Lazare. Here are two schools, M. Sardou's one in the rue des Morillons in Paris, very much a school in appearance, I think, and the charmingly welcoming infants' school "*La Belle Image*" at Cachan, by MM. Chollet and Mathou. Again I will break my rule about interiors and show you the delightful hall of the infants' school in M. Expert's big Paris group in the rue Kuss. As a town hall M. Tony Garnier's design at Boulogne-sur-Seine may lack civic or official magnificence, but the arrangement and proportions of its openings show pretty clearly the kind of building it is. I show it here for its intrinsic merit as architecture, slightly clumsy merit, perhaps, but great merit notwithstanding. I now turn to a similar building of more conventional appearance. The town hall at Puteaux by MM. Niermans frères shows that

8 May 1937



The Town Hall at Puteaux by Niermans frères

The Zoological Institute at Nancy by Michel and Jacques André



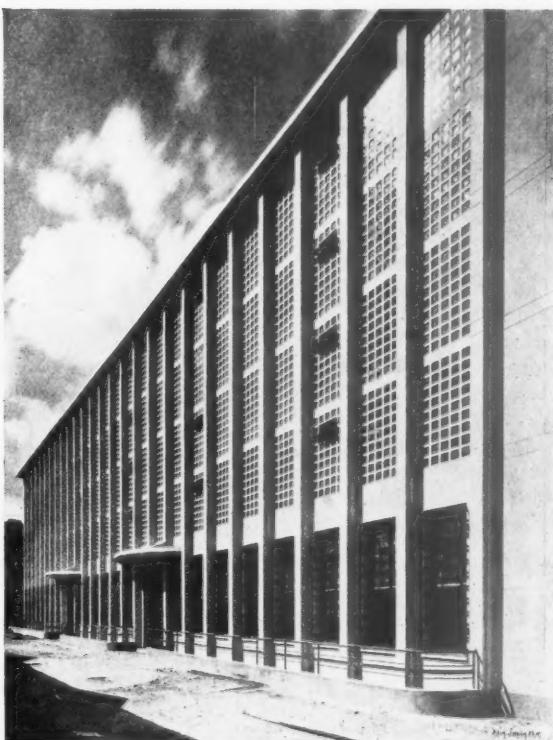
there is plenty of room for all desirable novelty in municipal architecture of a more conventional cast. The swimming bath Lutetia in Paris (another interior !) is the second of two with artificial waves that have been lately designed by M. Beguet. The large number of dressing boxes necessitating the galleries is due to these dressing boxes being reserved for individual subscribers and makes rather a new problem. The Zoological Institute at Nancy is a particularly interesting example of a building that being top-lighted needs no windows on its upper floors. Its impressive simplicity strongly resembles that of the new stores at Versailles for the Bibliothèque Nationale, where light is admitted through small squares of thick glass spread evenly over the whole space between the vertical stanchions. The most interesting windowless building in modern Europe is probably the new addition to the Galeries Lafayette just completed by M. Patout. With artificial lighting and mechanical ventilation, windows other than display windows may logically be held to be a waste of wall space in a modern shop-building, and the practice of providing an enormous area of glass for no other purpose than that of being blocked by goods is one that makes one doubt the sanity of some modern architects. What appear to be bow-windows in M. Patout's brilliant design are actually a combination of extremely accessible ducts for pipes and wires and a provision for night illumination of a striking and poetical kind. The façade is extremely successful in the way in which it links together two buildings by different architects of a very different architecture.

Those who have read Guadet's classical treatise upon architecture may remember his remark that in the development of a suitable form for Protestant places of worship almost everything remained to be done. I am not aware that any considerable progress in this has been made since the time at which he wrote, and in regarding as negligible all French church architecture other than Catholic I am probably doing no injustice. The well-known ferro-concrete churches by the brothers Perret met a post-war emergency very neatly ; they were cheap, quickly built, capacious, and of impressive appearance. Their form was seized on by other architects and varied with more or less skill, but its day is now past.

The general character of modern ecclesiastical architecture in France was settled for many years when at the time of our Gothic revival a similar revival was attempted and quickly abandoned.

The only prominent example of it in Paris is Ste. Clotilde, and in the suburbs there is the church at Belleville. In the place of Gothic, which was disapproved formally by the Academy, an eclectic style was built up from neo-Classical and Romanesque elements, a style in which religious needs and notions could be combined with as much as possible of the current idiom of secular architecture. For nearly a century now the average French church has exhibited this *style Romane*, more or less *Romane* according to date and circumstances, although experimental departures have been made in other directions. The tradition still holds, and the remarkable church of St. Pierre de Chaillot in one of the most fashionable parts of Paris shows it coloured by the sophisticated archaism that flavours much architecture and sculpture of all kinds at the present moment. The church of the Saint Esprit by M. P. Tournon, also lately built in Paris, exhibits a style more Byzantine and conven-

The new stack for the Bibliothèque Nationale at Versailles by Michel Roux-Spitz



tional, but modified by the capabilities of modern construction into a new lightness and elegance. It is not perhaps very logical, but it has excellent qualities of proportion and dignity.

In villages rebuilt on battlefields the churches have not generally been very well designed, a remembrance of what used to be having influenced their designers either too much or not enough. They are usually adroitly constructed with a combination of ferro-concrete and local materials, and, although semi-traditional in style, owe more to the drawing-board than to the inspiration of the countryside. In judging church architecture abroad, however, the Englishman must remember the different conditions under which it is produced in a country where there is an established religion and in one where there is not. In both the important churches may be comparable, but in a country without a State religion the smaller churches reflect the taste of poor and simple people and this taste has nowadays been badly corrupted by the smart shoddy with which machines so long have fed it. Poverty may make beauty, but does so most often, I am afraid, when it is guided by the judgment of people not poor. To make St. Paul's Covent Garden "the handsomest barn in England" needed Inigo Jones.

Englishmen when inspecting French church architecture may also be surprised at the extreme rarity of visible timber roofs and ceilings. These, speaking generally, the French simply do not like, and even in old churches so covered have frequently in the last century inserted plaster vaulting to hide them. In very few parts of France would a timber roof or ceiling be as cheap as with us, and there has accordingly been no strong reason for the established prejudice to be discarded. Occasionally in Normandy and Brittany the old timber roofs characteristic of those parts may be reproduced but such reproduction is rare.

Reproduction, indeed, of any ancient characteristics whatever is rare in all modern French churches, and to their architects must be given the credit of a steady aim at development, even though we may not always relish its direction. Sometimes, however, churches are built in circumstances so similar to those in which old churches came into being as to make no innovation necessary, and when innovation is unnecessary it is generally true wisdom not to attempt it. M. Rey's impressive and sober church at Puteaux, for example, proves that plastered stone rubble makes naturally very much

the same kind of vaulted church in the twentieth century as that which it did in the eleventh, and here plastered rubble was the material most easily available.

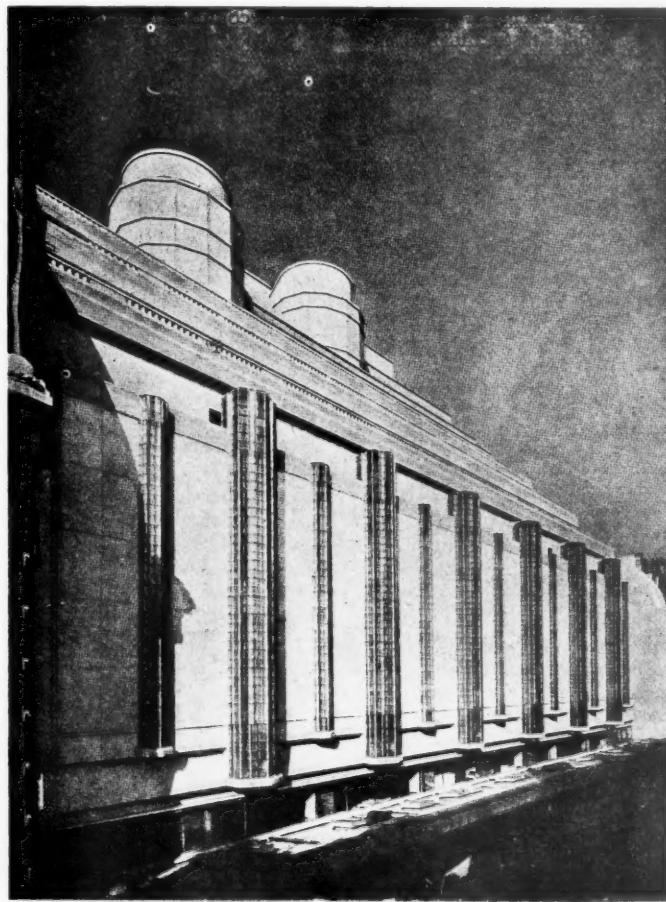
The abnormal church of Ste Jeanne d'Arc at Nice does not seem to me either reasonable or particularly French, but its notoriety entitles it to mention. The parabolic form has great structural convenience in arches and domes built without reinforcing metal, but has no particular recommendation in material to which tensile strength has been imparted. It is familiar to us in railway tunnels, where it is perfectly proper, but used for its own sake alone can have no advantage save the worthless one of novelty. If the Nice domes are of reinforced concrete, as I believe them to be, there must be no reason why they should be parabolic and a good many reasons—acoustic and other—why they should not. The cactus-like shape of this curious building is amusing, but I cannot consider it an important addition to the possibilities of modern church architecture.

My forty minutes are all but spent, and I have told you little in them about the present output of French architecture as a whole. The slides I have chosen to show you must be regarded as illustrations of my remarks upon special characteristics and tendencies rather than as any attempt at a picture gallery of the most important recent buildings. The years since the war have been in France no spendthrift years, they have been years of preparation for a restored prosperity that has not been anticipated by reckless borrowing or by improvident national advertisement. Frugality is a hard law for any artist, but the greatest, and the lower, ranks of French architects may not always have risen above their difficulties. The nasty lies near to the cheap, and the world's present impatience with conventions sometimes leads to bad manners. A survey of the French architectural Press of the last few years, or visits paid to the various salons of architecture, will not suggest that the average achievement of to-day reaches a very high level, compared with that of some periods in the past. The best, however, is as good as it can always be expected to be in a country whose artistic tradition and teaching never loses touch with essentials.

When the history comes to be written of the modern style, the style whose boastful adjective already tends to be put into inverted commas, when that style is bottled on a museum shelf beside the dustier bottles containing the pre-war *Style Moderne*,

the *Art Nouveau* of 1900, the experiments of the Century Guild, the *Victorian* style of Mr. Thomas Harris, the Boecian style of Soane, the romantic experiments of the French Revolution, I think that the only thing those exhibits will be seen to have in common will be the spirit of revolt. Writers make solemn attempts nowadays to trace a common direction through all the revolting movements they happen to have heard of, with very curious results. Paxton joins hands with Mackintosh and no doubt somebody will soon find that Thomas Harris has been reincarnated in M. le Corbusier. The appetite for novelty is not in itself a bad thing, provided it occurs in a person with a strong digestion. Now the strongest and healthiest digestion in European art

has been proved, times without number, to be that of France. I have not shown you to-day any of the rigidly stylised modernism that is the only architecture many critics can perceive not to be ancient. Some of it is good, some of it is less good, but all of it has been illustrated quite enough. Moreover, its day is passing. The best of its elements are being absorbed—yes, digested—and the worst are being coughed up in every provincial town where Tom, Dick and Harry want to be in the movement. Ever since the Renaissance Europe has been in bondage to one style or another (though never, I think, in quite such strict bondage as some people are now to the "modern" style), but France with her irrepressible inventiveness has always worn her



The new addition to the Galeries Lafayette by P. Patout

fetters lightly. The cold classicism of the Empire, the bourgeois conventionality of Louis Philippe, the false glitter of the Second Empire, the Republican officialism that followed it, the fin-de-siècle experimentalism, the American patronage of revived Louis Seize, the sociological reactions from pre-war

tradition—none of these exigent moods has choked her essential originality. In modern architecture we can generally be sure enough of getting modernity, but I think that in France primarily (I had almost said in France alone) can we be also sure of getting architecture.

Vote of Thanks and Discussion

M. GEORGES BOUGNET, Consul-Adjoint to the French Embassy: It is my pleasurable duty to propose a vote of thanks to Mr. Goodhart-Rendel for the admirable paper which he has just read to us on recent French architecture. I do so, however, with all apologies for what I feel to be my unworthiness for the task. In the first place, I have to express the regrets of the Ambassador, whose duties and engagements have prevented him from being present this evening. I know that from personal taste and inclinations he would have been particularly interested by what we have heard.

There is an important part in Mr. Goodhart-Rendel's lecture—the most important part, probably, from your point of view—on which I must decline to make comments; I must leave to the expert who is to second this motion the discussion of the technical views and architectural criticisms which have been expressed, and which I have found most illuminating. I should like to say, however, that I was especially impressed by the fairness of Mr. Goodhart-Rendel's comparison between the architecture of France and that of this country. As a Frenchman, I shall not complain that he was too pro-French; but he, not being of that nationality, has expressed himself more favourably about France than modesty would have allowed a Frenchman to do.

I was very pleased to hear the interesting comments on those differences of interest shown in such details as texture of materials by British and French architects. Being by profession a Frenchman "who has travelled," I have been able to perceive that some of those qualities in building, possibly neglected in France, have a value which has added much charm to the buildings of England, and are well worthy of my compatriots' attention.

There seems to be a conclusion which emerges from Mr. Goodhart-Rendel's study, namely, that technicians of all nationalities can and do learn a great deal by intercourse with other nations and the study of their achievements. They may leave out those characteristics which are more suitable to other climates, but they will benefit by the comparison with their own work.

Another conclusion also occurs to me: that the architecture of our two countries, so very different in many respects, might very well complete one another by the diffusion of national tendencies. On the French side, if I understand rightly, there is technical correct-

ness, logical balance, sense of proportion; on the British side, adaptability to circumstances, sense of colour, suitability to environment, love of nature. At this time of the year there is a charm in the English countryside which is not all due to nature, but also to those buildings in the villages which you know so well how to maintain and adapt, and to which the French logical mind is not insensitive, and from which many lessons could be learned.

There is another point in Mr. Goodhart-Rendel's study the appreciation of which I must leave to you gentlemen as experts, and that is the degree of modernism and tradition introduced in the recent work of French architects. I gather that, in spite of some very prominent examples of pure modernism, the French architect has a difficulty in disrobing himself from the traditional technique; and it occurs to me that in this country an admirable example is offered by your own headquarters building, where the design comprises features of English tradition most happily blended with modernism and the use of modern material.

I should like to add in conclusion that, as a Frenchman, I feel particularly grateful to Mr. Goodhart-Rendel for his remarkable study of French art, and I am sure that as technicians you will all join with me in the thanks I am proposing to him.

Mr. HOWARD M. ROBERTSON, M.C., S.A.D.G. [F.]: I think that many a bolder man than I am has broken down at the task of seconding a vote of thanks to Mr. Goodhart-Rendel. He comes here and scintillates, and reduces us who have to speak after him to a state of complete nullity and impotence. He has, in my opinion, the value of being the best intellectual entertainer that the Institute has.

He has an admirable equipment for dealing with France, because he has an almost French accent and the kind of nervous energy and quiver which you find in a French military march. Those who remember the French military music in the War, and particularly the *Sambre et Meuse*, will know what I mean. He has a certain quality which in England we associate with the fives!

What he has said to us is valuable in many respects. He has got through a lecture on French architecture with the mention only once of Le Corbusier—who is a Swiss. He has not mentioned many of the other

hardy annuals with whom in England we associate the modern movement. I think that he has done that with malice aforethought, because he felt that we ought to know something beyond the scope of the purely functional modernism as we have seen it in England up till now. What I think is valuable in what he has shown us to-night is particularly the French freedom from fetters in interpreting the modern movement and modern expression. Here in England, if we do the modern—which we do, as Mr. Goodhart-Rendel has said, all over the country—we are rather apt to do Corbusier or Gropius or one of the other well-known moderns, and we are rather apt to follow their themes; but I think that the Frenchman expresses the modern idiom through his own individuality. What has struck me most to-night is the extraordinary variety of expression and the complete freedom to interpret modern materials and modern planning through an individualist's eyes; and that, I think, is the hope of the modern movement. I should like to think that that is what Mr. Goodhart-Rendel has been bringing out in his choice of slides.

I shall not attempt to compete with the courtesy of Monsieur Bougnat in proposing the vote of thanks, but I should like to express my gratitude for this opportunity of being an inadequate seconder.

Mr. H. M. FLETCHER [F.]: I feel myself, like Mr. Robertson and obviously like all the rest of the audience, knocked silly by Mr. Goodhart-Rendel's paper. It is very hard to say anything after it, except that we may all congratulate ourselves on the fact that he is to be our next President. (Applause.)

The point which he brought out most strongly, perhaps, in his paper is one which anyone who visits France must feel to be a striking point in French architecture, and that is its unvarying elegance. They take the modern idiom and, as Mr. Howard Robertson has said, they are not in fetters through it; they kick themselves free, and do what they feel is the natural expression of the building which they are developing, but always in terms of reasonableness and elegance. There are very few modern nations of which you can say that. You cannot say it of Germany. Sweden, perhaps, has that gift of elegance, but they do not work there on the most modern lines, as the French do. The slides which Mr. Goodhart-Rendel has shown have in most cases that quality of elegance.

There is one question which I should like to ask Mr. Goodhart-Rendel, who always puts puzzles before us, and that is, who was Mr. Thomas Harris? I cannot help thinking that he was the husband of the celebrated Mrs. Harris of whom it was said "I don't believe there ain't no sich a person."

Mr. H. C. BRADSHAW, C.B.E. [F.]: We all knew that we should spend a profitable evening listening to Mr. Goodhart-Rendel, and we desire to thank him for this very scholarly and thoughtful review of the present

architectural tendencies in France. It is fitting, and particularly at this time, that the Institute should ask him to pick out for us some of the more important and characteristic examples of modern French architecture, and estimate the value of what has been achieved. I was impressed not so much by what he showed us as by what he omitted, by the very skilful manner in which he directed our attention to those matters which are so essential to the art of architecture, and more especially, though not illustrated by plans, by what he said about the composition and planning of the buildings. As to detail and execution, no one, of course, has a more profound knowledge of the exact nature of these buildings than Mr. Goodhart-Rendel; and I am very glad to be allowed briefly to say how much we feel indebted to him for his most enjoyable and informative paper.

Mr. H. S. GOODHART-RENDEL: Thank you very much for your vote of thanks. I have one or two points on which to reply. I was much impressed by Monsieur Bougnat's observing the things that I also said about the gain which can be obtained by co-operation and collaboration between our two nations, because in a great degree I think that we and France are complementary to each other; and, though I am afraid that in matters of essential architecture long experience probably gives the advantage greatly to France, yet in many matters which make things agreeable to live with and in many small contrivances for getting out of difficulties I am sure it is true that we can pay back for what we learn. I feel this strongly, and I have always very much regretted when intercommunication between the two nations has seemed to be temporarily checked, because I think that probably we each of us can get what we most need in the other.

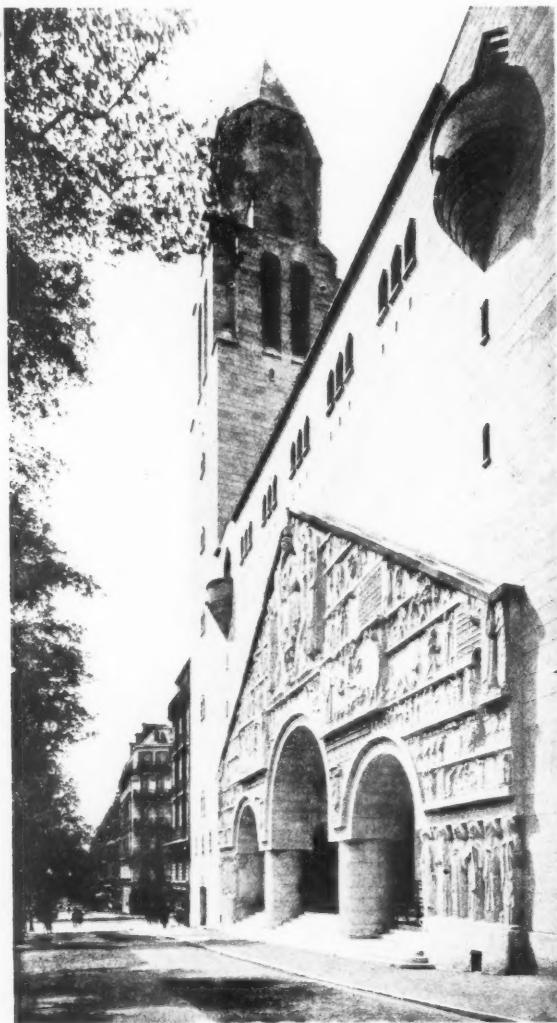
Now I will come to the one point on which I was challenged: Mr. Thomas Harris. If you look in the Oxford Dictionary for the word "Victorianism," you will find that the first time the word "Victorian" appears is in a pamphlet by Mr. Thomas Harris entitled "Victorian Architecture," of which a copy exists in this library. It was followed by an illustrated book bearing the same title, a book we do not possess. I happen to know it, and so I can tell you about various works in which Mr. Thomas Harris exemplified his view of what Victorian architecture should be. I am afraid the terrace he built with great applause at Harrow has disappeared, but there are fragments of him in the tops of some houses in Bond Street, and there was more which has lately gone next to the Pantheon, Gilbey's warehouse, in Oxford Street. Then there is something which has so much the true Harris flavour that I should almost be prepared to bet that it was Harris without any proof, a long stable or workshop building in Wells Street, opposite where the church has been pulled down. Harris's view was that anything which was nothing else must certainly be Victorian. In that

he seems to have anticipated the popular view of modern architecture at the present day. He apparently had a much more virtuous old age, when he went Queen Anne with the times ; but the works of his youth still remind us that there were other people besides Mackintosh and who might be discovered as being the true progenitors of the modern style.

I have nothing further to add, beyond that I do apologise to those French gentlemen who have honoured

us by coming here for attempting to deal with so big a subject in so short a time. I have, however, stressed two things—elegance is one, as Mr. Fletcher says, and appropriateness is the other—that are extremely important and in which the French never seem to fail. In these our own and other countries fail so often that it rather behoves us to look and see whether we cannot learn something from France.

I thank you very much indeed.



St. Pierre de Chaillot. Emile Bois



THE GREEN BELT—ITS RELATION TO LONDON'S GROWTH

By W. LOFTUS HARE

INTRODUCTORY

The information lately given to the London public about "The Green Belt" seems to have been presented either as a more or less sensational news item or as a matter of quasi-political interest. Both are, of course, legitimate points of view, but neither can give the particular aspect of the green belt which it is the intention of this article to present, namely, to give a clear idea of the history, present achievement, prospects and significance of the belt in the growth of London, together with a note of criticism that seems to be needed.

The green belt, when it is achieved, will be part only of an effort, of many years' duration, to provide London with a protective framework within which a positive design or plan sooner or later may be worked out. Not only is a green belt part of a great project for London, it is an essential part, for without it London would have no limit set to her physical growth—as, indeed, is the present unhappy condition.

Yet, obviously, the protective framework and the positive design within it form a unity and must here be posited as such.

One reflection emerges from this view; although the broken chain of acquired open spaces will afford delight to those who dwell within and without its circumference, that is not its main purpose nor its chief

importance. To be able, some day, to walk round Greater London on turf or footpath—largely free of the menaces of the motorist or the irate property owner, unchallenged by threat of prosecution—will be a matter of gratitude to many. The belt, however, should bring indirect good to other Londoners who may never see it, if it reduces the "sprawl" of London.

The coming of the green belt is a partial corrective reaction to the growth of London, and if its significance were to be told completely a long description of that growth would be required*, but that history is generally known. Roman, Saxon, Norman, Elizabethan, Cromwellian and Eighteenth Century London each had its peculiar form and successive increase in size. Prohibitions by monarchs, gibes by critics and laments by artists had little or no effect; now, though late in the day, we know why. The interior forces leading to growth were unconscious, deaf and blind; royal proscripts and reproaches from Tudor and Stuart monarchs could offer no effective resistance to an outward pressure of economic urge and seeming national necessity.

* Reference can be made to the series of diagrams in Steen Eiler Rasmussen's *London: the Unique City*. Cape, 1937. 15s.

THE GROWTH OF LONDON

In 1682 Sir William Petty (who became the Surveyor General of Ireland) compiled what I believe is the first census. He estimated the number of people in England and Wales to be 7,400,000 ; and he estimated the number of houses, the families living within them, and the acres they occupied, as well as how many lived on their lands, by personal estates, by commerce, art and labour ; by alms, public service—even by thieving ; and how many children and decrepit old men there were ; he counted the married and the single, the prolific and the slaves and servants. " Profitable acres " of land were 28,000,000.

As to London, he told us there were 670,000 souls in the year 1682, and that the population would double in forty years, and that in 1800 its growth must stop at 5,359,000 souls—why ? Outside London there would be 4,466,000 to perform tillage and pasturage. But as in 120 years from his time the population had only reached a million, and in 250 years it has reached to nine millions, some mathematical worm in his mind misled Sir William sadly !

Petty's description of London and its extent in his time is curious and interesting. He says :—

" By the City of London we mean the Housing within the walls of the old city with the liberties thereof ; Westminster and the Borough of Southwark, and so much of the built ground in Middlesex and Surrey, whose houses are contiguous unto or within call of the aforementioned.

" Or else we mean the Housing which stands upon the 97 parishes within the walls of London ; upon the 16 parishes next without them ; the six parishes of Westminster and the 14 out-parishes of Middlesex and Surrey contiguous to the former, all which one hundred and thirty parishes are comprehended within the Weekly Bills of Mortality."

He then tells of his method of measuring the growth of London. He gives no map, but the London he describes had already been drawn in greater part in Ogilby's map published in 1677, though Westminster was not included, nor Southwark.

TWENTIETH CENTURY SCHEMES

LORD MEATH'S PLAN

By the courtesy of the editor of *The Sphere* I am able to reproduce the design printed in that journal in the year 1901, and some passages descriptive of Lord Meath's scheme. It is of great interest to know that he had been inspired by his visit to Chicago eleven years earlier and, as Chairman of the Parks Committee of the London County Council, had drawn the attention of his colleagues to the American " green girdle," which by 1901 had effectively stopped the spread of buildings beyond its defensive boundaries.

Here follow the essential passages in Lord Meath's article :—

" Will not the London County Council, which has done so much for open spaces and has shown such an

Sixty years after Sir William Petty's account of London and his prophecies, John Roque, the cartographer, engraved his map of London, Westminster and Southwark, and, with its aid, John Pine, Blue-mantle Pursuivant at Arms, published an Alphabetical Index of London which is of some historic interest. No such survey had been made, he says, " till this time."

Here are the chief facts. London includes :—68 Alleys. 60 Banks and Butts. 1,080 Closes, Courts and Crosses. 180 Ditches, Docks, Hills, Gates and Holes. 242 Lanes. 125 Markets, Mews, Parks and Posterns. 180 Rents. 60 Squares. 840 Streets. 80 Walks and Ways. 480 Yards. This makes a total of about 4,000 parts to the traffic system of London in 1747.

Legal attempts to restrict the growth of London, and unofficial proposals to the same end, have several times been made. A proclamation of Queen Elizabeth in 1580 declared that no more buildings should be erected in London, which was growing too large. An Act to stop immigration to London made it illegal to build within three miles of the city, but was in force for only seven years. About 1656 Cromwell hit upon ten miles as the radius which should be free of new buildings.

After the Great Fire, Wren proposed to prohibit building within ten or twelve miles of the London that was growing up before his eyes, and in the eighteenth century Defoe would forbid the extending of buildings " where they too much run out of shape "—probably ribbons. Charles Dickens joined the critics of London's growth in *Hard Times*.

These forbiddings and prohibitions were, by their nature, negative ; they were not creative of a " green belt." They lacked the element of design which belongs to the proposals of the twentieth century, to which we may now turn.

enlightened interest in their preservation, unite with the other metropolitan authorities before it is too late and make a supreme effort to furnish London with a green girdle, linking the existing parks with one continuous chain of verdure ? "

* * *

" The accompanying table gives some of the outer commons, parks, gardens, and other open spaces which, with a few exceptions, have already been acquired for the public, and which it might still be found possible to unite by a belt of parkways or boulevards of greater or less width as might be found practicable. I have added the area of each space and the approximate distance from one to the other at their nearest points on the list given here, commencing at Alexandra Park on the north and going eastward."

"Taking Charing Cross as the centre, the spaces included in the above 'girdle' form roughly an oval ring following the configuration of the county of London, its larger diameter lying east and west, at a distance of eight or nine miles from the centre, and its smaller diameter north and south, at a distance of five or six miles from the centre."

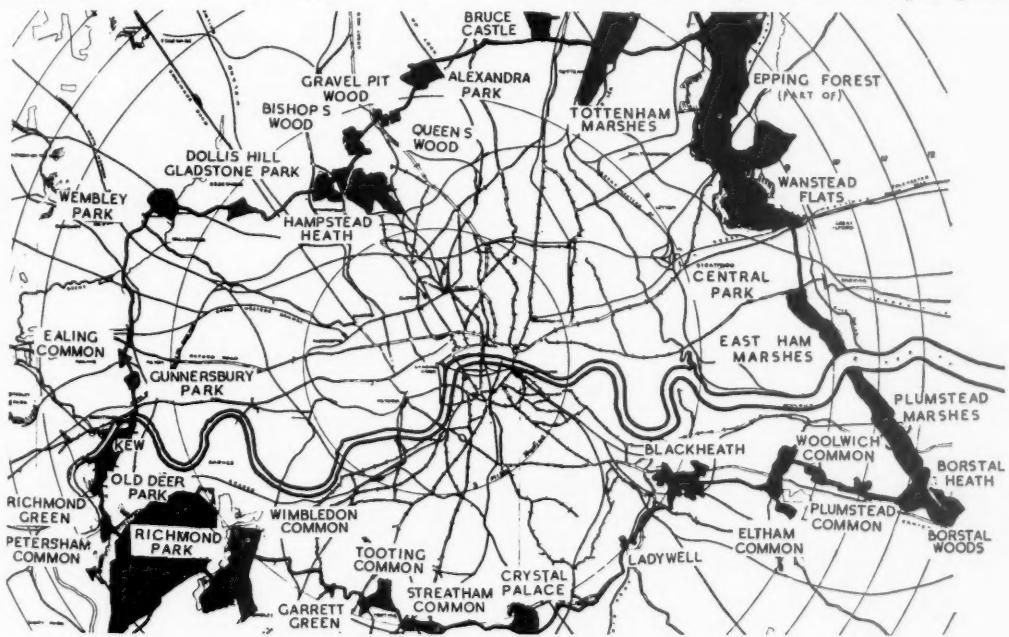
The total area of the open spaces already acquired and to be acquired in Lord Meath's scheme came to 12,696 acres, and the connecting links between them reached to about 32 miles. Without going into further particulars, the accompanying map makes the idea clear.

	Area in acres.	Distance from preceding open space in miles.
Alexandra Palace and Park	178	½
Bruce Castle	20	1 ¾
Tottenham Marshes	90	1
Epping Forest with Wanstead Flats and Park	5,557	2
Central Park, East Ham	25	2
East Ham and Barking Levels (not then acquired)	?	½
Plumstead Marshes (not then acquired)	?	½
Bostall Heath and Woods	153	1 ½
Plumstead Common	100	2 ½
Eltham Common and Woolwich Common	200	1

Blackheath	267	1 ½
Ladywell Recreation Ground	..	47	1	
Crystal Palace and Gardens	..	200	3	
Streatham Common	..	66	2	
Tooting Common	..	200	1	
Garrett Green	..	8	1	
Wimbledon Common with Putney Heath and Putney Lower Common	..	1,412	2	
Richmond Park	..	2,469	1 ½	
Petersham Common	..	17	—	
Richmond Green	..	10	1 ½	
Old Deer Park	..	330	—	
Kew Gardens	..	251	—	
Kew Green	..	11	—	
Gunnarsbury Park (not then acquired)	..	?	1 ½	
Ealing Common	..	50	1 ½	
Wembley Park	..	200	3	
Dollis Hill (Gladstone Park)	..	98	1 ½	
Hampstead Heath with Golders Hill and Parliament Fields	..	543	2	
Bishop's Wood (not then acquired)	..	80	1 ½	
Gravelpit Wood	..	70	—	
Queen's Wood	..	55	—	
Totals	..	12,696	31 ½	

THE CONFERENCE OF 1910—MR. PEPLER'S PLAN

At the great Town Planning Conference of 1910, held at the R.I.B.A., Mr. G. L. Pepler presented a



Lord Meath's scheme, 1901

paper on Greater London; his proposal was for a girdle 326 feet wide round the whole of London, of which he gave a map. It was to consist of the following elements:—Footpath, service road, pleasure, sunk railroad, pleasure, fast mechanical traffic, trams in grass, slow mechanical traffic, pleasure, service road and footpath. He said:—

"The line, as far as possible, follows open country, utilises existing bridges, which, of course, would have to be widened, and avoids steep levels, or, where they are inevitable, follows the line of a good existing road. Fortunately also for its purpose, the suburbs it would cut through have developed longitudinally rather than laterally, so that the proposed road could be steered to cross at the narrowest parts."

The war put an end for the time being to these proposals, but in 1914 a body of architects and planners was brought together by the London Society whose development plan for London was initiated; it was described by Lord Plymouth in the Society's journal for October of that year. The plan included a design for a circular structure uniting many of the existing open spaces somewhat in the manner of Lord Meath's scheme but not so far afield.

It is needless to say that, in respect of the three proposals described above, no official negotiations with local authorities or owners of land were undertaken. In this they differ from the green belt now to be described.

1927-1936. THE GREATER LONDON REGIONAL PLANNING COMMITTEE

In November 1927, when Mr. Neville Chamberlain called together the Greater London Regional Planning Committee, the "agricultural belt" of which he then spoke was not to be a narrow band of open spaces provided for hikers but something more important. "Greater London" was constituted to extend from Hertford and Ware to Dorking and Reigate, from Beaconsfield to Billericay, with a diameter of more than 50 miles and an area of 1,846 square miles.

Here are the Minister's significant words:—

"... how far and in what direction it is possible to direct that growth and how far there would be advantage in trying to concentrate the development in particular spots and areas by the establishment of deliberately planned new towns, satellite towns, as the phrase sometimes goes, where you get sufficient concentration of population to conduct to effective government, to economy in services, and probably also to some reduction in the traffic problem." (P. 8 Report 1929.)

There is no doubt that the words "agricultural belt" were reminiscent in a magnified form of the green area which surrounds the little town of Letchworth and which is twice its urban area, i.e., 3,000 acres. As then conceived in the Minister's mind, London was not to have a mere narrow band but a huge mass of green land in and beyond which were to be founded new satellite towns.

The proof of this is to be found in the Memorandum No. 1 in the Greater London Report 1929.

Sir Raymond Unwin's paragraph (p. 8) puts the matter concisely: Either we find sites for open spaces on a background of potential building land, or we find sites for building development on a background of open land. Clearly, the latter is and always has been the normal, natural way. Every house, village or town has been sited on open space since the beginning of time. And yet—by Acts of Parliament since 1909—we have been commanded to look for and reserve open spaces on "land likely to be used for building purposes"! Sir Raymond chose the natural order, and on p. 16 of his report printed the alternatives: "A green girdle" reserved on a background of unlimited potential building land, or limited building development planned on a background of green.

Truly, it was difficult. It required a philosophy and a policy, a technique and a courageous campaign to carry it to success. It needed powerful support from the Government, the county councils and the local authorities.

The Committee had no executive power and was unable to realise the grandiose conception of the Minister and their first technical adviser. Additional powers were sought without success, and a proposal to levy a rate to acquire a green belt proved abortive by the arrival of the unhappy financial crisis of 1931.

REFORMULATION OF THE IDEA

On the retirement of Sir Raymond Unwin from the post of technical adviser his mantle fell upon Major Hardy-Syms, who issued a report on the subject in January 1934. His thesis was similar to that of his predecessor. He would wish to stop additions to the built-up portion of London, to surround it with a narrow belt of existing and new open spaces and thereafter to preserve the green mass above described. Here he would permit, by a strict system of planning design, satellite units of development, large and small.

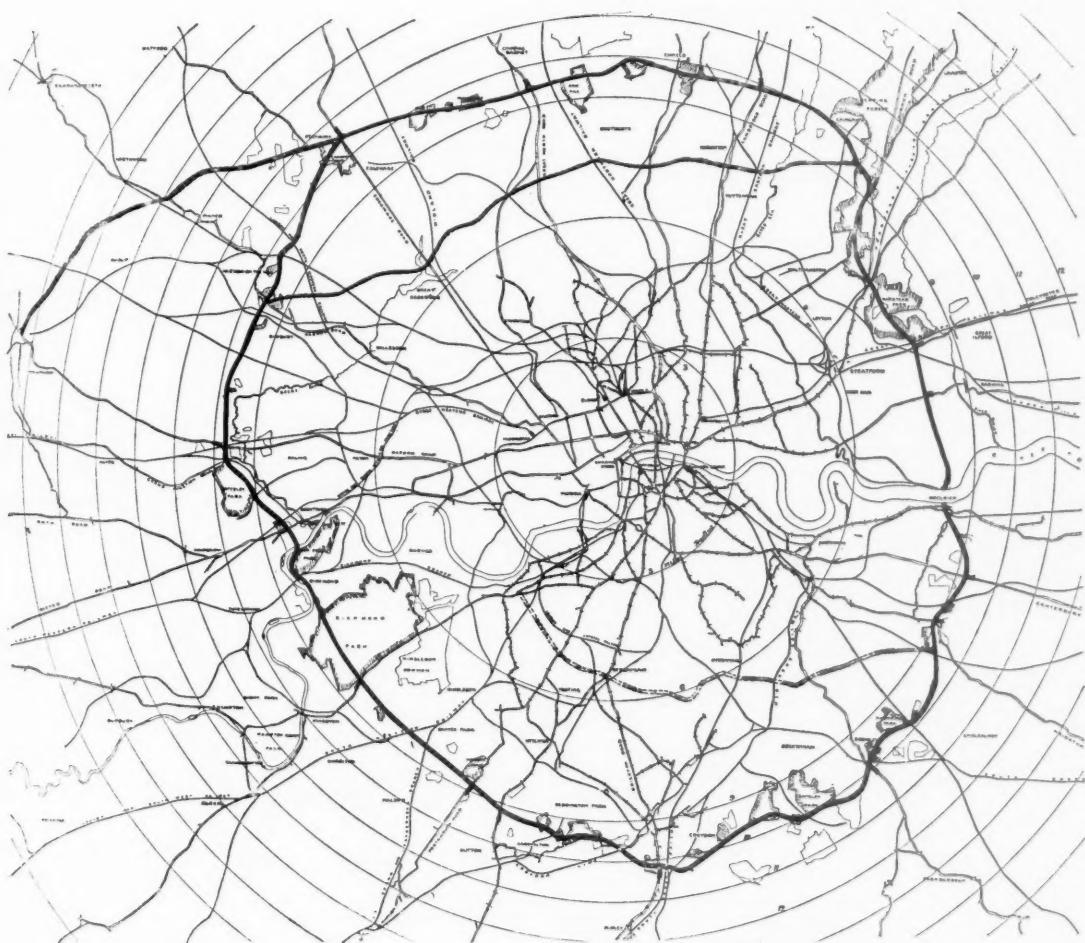
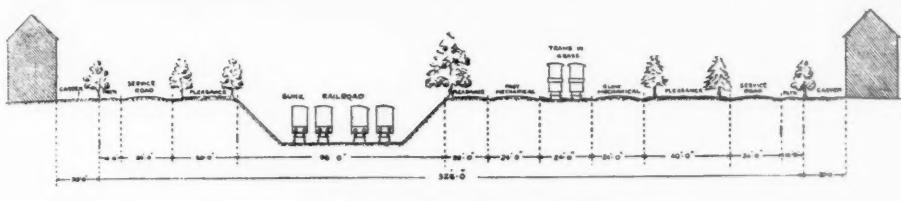
Thus the belt and the mass would form a permanent protection against further sporadic growth.

But what has happened?

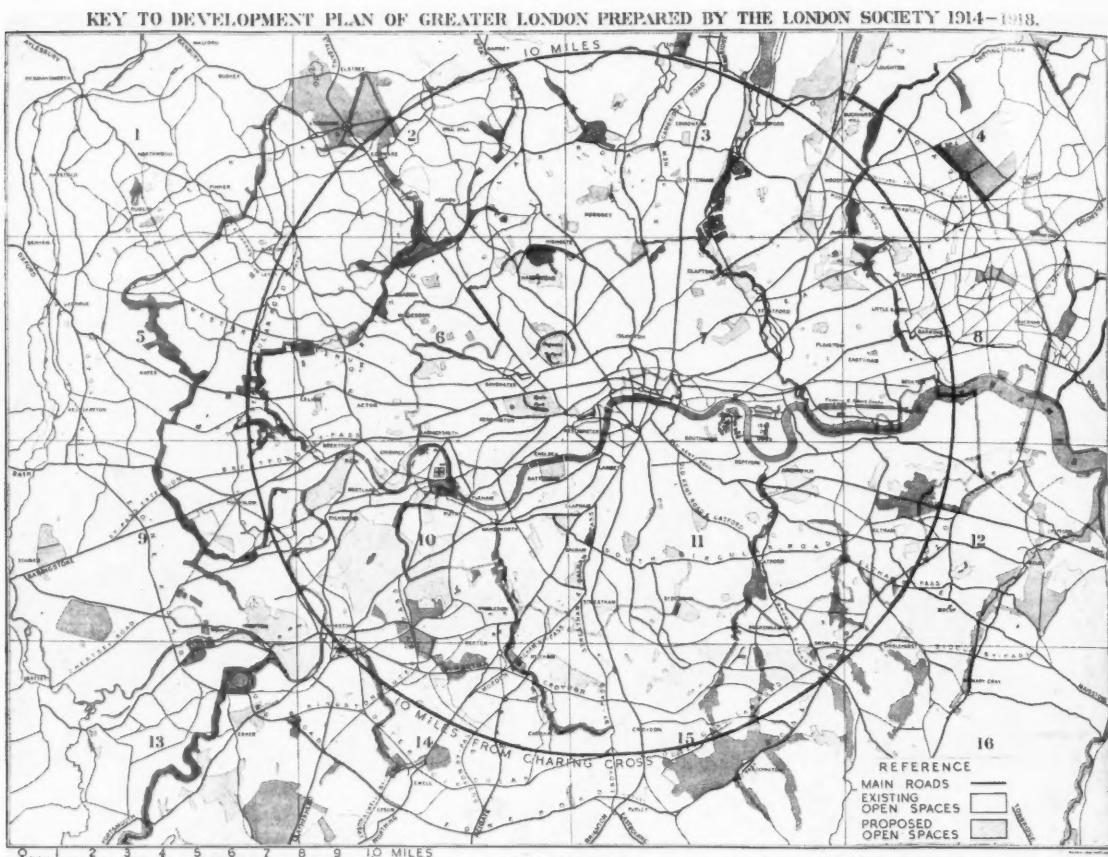
Here our history assumes an indefinite character. Between 1934 and 1936 a hiatus occurs in which certain changes of policy can be traced.

The London County Council was the predominant partner in the Regional Committee and contributed the largest share towards its financial expenses. Eight thousand five hundred acres of land had been eaten up within the Region while reports were issued and Committees talked. The L.C.C. took the initiative in January 1935, and agreed to the following recommendations of its Parks and Town Planning Committees.

That the Council is prepared to consider, during the financial years 1935-6, 1936-7 and 1937-8, applications from the councils of the counties of Buckingham, Essex,



Mr. G. L. Pepler's scheme for a London "Ringway" linking green areas, presented at the Town Planning Conference, 1910, and reprinted from the Conference Report



The London Society's Greater London development plan showing the green areas shaded. Existing open spaces (1918) are shaded faintly; proposed open spaces are shaded more darkly

Hertford, Kent, Middlesex and Surrey, and of the county boroughs of Croydon, East Ham and West Ham, for contributions towards the cost of the acquisition or, where legally possible, sterilisation by any of those authorities of approved lands suitable for recreational purposes or forming part of a green belt around London, subject to the conditions—

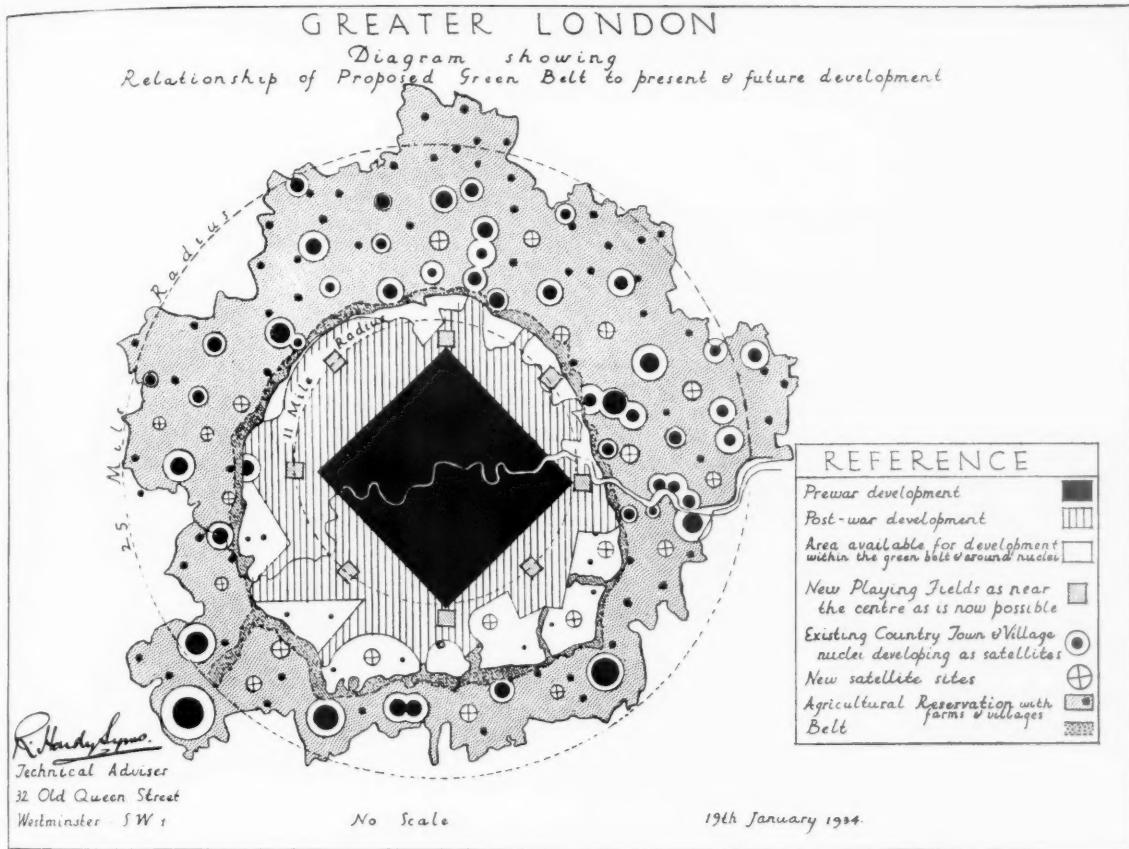
(i) That the grants shall vary in amount according to the value to London of the lands proposed to be acquired or sterilised, but shall in no case exceed 50 per cent. of the approved cost of acquisition or sterilisation;

(ii) That the total expenditure by the Council for this purpose during the period of three years shall not exceed £2,000,000; and

(iii) That the grants shall be made in respect only of the acquisition or sterilisation of lands approved by the Council and that no part of the cost of laying-out or maintaining the lands shall be borne by the Council.

The outlying county authorities accepted the proposal, and negotiations for acquisition were accelerated: “ . . . The essence of this scheme is direct contact between the Council and the county authority in whose area is situated the particular piece of land to be reserved,” says the Parks Committee’s note, from which it would appear that the provision of a green belt had *de facto* passed out of the hands of the Regional Committee which had been engaged with its constituent local authorities in finding areas in the statutory schemes which together might have made a green belt.

Following upon this initial success, the L.C.C. gave notice that on 30 September 1936 it would terminate its membership of the Regional Committee. The bombshell scattered the constituent authorities into several groups, only six authorities being in favour of



Major Hardy-Syms' map prepared for the Greater London Regional Planning Committee, 1934. Reproduced by permission

winding up the Committee, while Essex County Council was the only one brave enough to offer to increase its contribution in the presence of the action taken by the L.C.C. The act of withdrawal paralysed the Regional Committee and brought about its demise, leaving its most sensational project—the green belt—as an asset in the hands of the London County Council.

PARTICULARS OF ACCOMPLISHMENT

The rest of the story may be told in the L.C.C. Minutes of 8 December 1936:—

"The green belt scheme captured the public imagination. The response by the adjoining county authorities was immediate. From the day of its inception there has been a steady flow of proposals brought before us for consideration, and we can now summarise those that have been already agreed or provisionally approved by us as follows:—

County.	Acres.
Buckinghamshire	... 5,100
Essex	... 9,100
Hertfordshire	... 2,200
Kent	... 3,700
Middlesex	... 5,800
Surrey	... 2,600
Total	... 28,500

"The green belt reservations have a delightfully varied character. Woodland and wooded slopes, undulating country, downland, natural lakes, pasture and farmland are all represented. The value of preserving view-points and natural skylines has not been forgotten. Almost the whole of the land is either reserved exclusively for the public or will be accessible to the public by means of footpaths, and the public will have



The present L.C.C. scheme, reproduced by permission. Existing open spaces are shown black; proposed reservations patched

access to all of it in due course. It is safeguarded for all time, and is available for the free enjoyment of Londoners in common with the inhabitants of the counties in which it lies. . . . The general situation of this ring in the northern part of London stretches from Egham to Rickmansworth in the west, thence eastwards towards Chipping Barnet and Epping Forest, and southwards from there to the north bank of the Thames in the neighbourhood of Rainham. The southern part of the ring is more difficult to describe, but it covers parts of the North Downs in Kent and Surrey, links up with such well-known beauty spots as Box Hill and Ranmore Common and bears round

again towards the river in the west, in the direction of Ankerwycke and Runnymede."

CRITICISM

Readers will possibly have guessed that I should not be able to end on a note of complete satisfaction, and in spite of the fact that of certain 28,500 acres of land in Greater London are said to be immune from building and that more is to come, we are bound to compare this accomplishment with "what might have been"; indeed, it is not easy to say exactly how much of the great ideal, expressed by the Minister in 1927 and elaborated by the technical advisers, could have been realised. Nor is it easy to assign the exact measure of blame for failure in policy or technique; but, looking



*The Greater London area showing the division into Urban and Rural Districts and Metropolitan Boroughs, etc.,
reproduced by permission from the map published in LONDON STATISTICS, 1933-34, Vol. 38*

at the map of the green belt (kindly supplied to me by Mr. Frank Hunt) we are bound to admit that even when new portions are added it will never be the green belt in the green mass adumbrated in the first pronouncements and mapped in a formal manner in the Committee's two reports. There has dropped out from the policy the doctrine of green land studded with satellite units. The land beyond the green belt is, and will remain, potential building land, and the defence of Greater London against the invasion of sporadic development will not have been effected. Instead of a *design* to round off the structure of London by satellite concentrations on green land we have, as yet, only an *ameliorative preservation* of 28,500 acres with more to come in eighteen months. The scheme warns

off buildings from 45 square miles at a price of about two million pounds but does not guide them into the best places; it is prohibitive and not positive. In rounds of popular applause it leaves the major task for London still unperformed.

Finally, as one who has had the pleasure of watching town planning operations for many years, I find it rather difficult to understand how a body of able technicians whose eyes have been continually directed towards the problem of London should, without protest, have allowed this relatively smaller accomplishment to occur rather than the great success which would have given lead to all large cities as to how to rid themselves of the evils of undue growth.

ROYAL ACADEMY

"George, watch whether Crichton begins any of his answers to my questions with 'the fact is.' Why? Because that is usually the beginning of a lie. . . ." And so when the admirable dialectical Crichton that any critic thinks he is starts off by saying "with all the best will in the world" the public, and particularly those he is criticising, can safely assume malice—but not, dare it be suggested, always. At least any architect passes through the resplendent galleries of a Coronation Academy hoping against hope. Perhaps, to let his thoughts find their proper academic balance, he does not hurriedly scuttle through rooms 10 and 11, but goes to his goal through greater galleries, an octagon of royal persons by Reynolds and Sir Martin Archer Shee, past resplendent lifelike nudes and portraits of landowners and institutional presidents and dons and bishops and landscapes and pictures of buildings, and so at last comes to his corner with his hand on his heart and with hopes and fears and perhaps with all the best will in the world to find at last the architectural exhibition of his dreams—but with all the best will in the world the Coronation Royal Academy architectural room cannot be said to have even dim reflections of the glories outside. Here are over one hundred and thirty drawings of something over a hundred buildings massed so that the general impression—on which almost all exhibitions are judged—is depressing beyond words. It needs only a glance to show how valiantly the committee have tried to dispose their pictures in some order, to bring important subjects to the centres, to place smaller pictures in rough symmetry about the larger pictures and even to group buildings of similar types together. But the task that the Academy set themselves is impossible. One hundred and thirty pictures cannot be arranged in this room so that showmanship, the essence of exhibition, gets a chance. But with such a problem before them, why, it may be asked with good reason, does the Academy apparently go out of its way to admit certain works. In the exhibition are, for instance, two sets of *plans* framed separately from their elevations, one of fair size of a Cotswold house, another negligible in size of a very remarkable modernist dwelling. There is a large drawing of a big office built in 1929. And, though this must be ventured more delicately, certain works quite unworthy of the honour of Academy patronage.

The Academy must be tired of getting suggestions offered to it, but the critic has to accept an exhibition as a whole and a large part of the quality of an exhibition must be in its showmanship. It can be suggested, perhaps, that the expert who has any genuine

interest in architecture will look at each picture separately and have power to eliminate its neighbours from his vision, but this is not primarily a show for experts but potentially the greatest national exhibition in England for the general public to be made aware of "what's on" in architecture. The "experts" who are most able to examine pictures with some concentration are, being architects, the very persons most conscious of exhibition technique and most irritated by its absence. To have fewer and smaller pictures would no doubt be one solution enabling the committee to hang in two rows only more or less at eye level. A screen down the middle would give more space to admit more works or to open out the display elsewhere, and models might be placed in the centres of other galleries. But now, having said this much about the *mise en scène*, what about the exhibits individually?

The outstanding exhibit, on account of its importance and the modesty of the superb drawings by Mr. T. J. Denney, is Mr. Vincent Harris's Whitehall scheme, the design of which has been modified by the elimination of the pediments to the attics and other details which appeared on the drawings last year and can be seen dimly in a drawing by Mr. Walcot near by. Mr. Harris, now R.A., also shows an elevational drawing of incredible delicacy of the Bristol Municipal Buildings and a bird's-eye view of his scheme for Gloucester civic centre. Sir Guy Dawber shows only one building this year, a design for Enfield Crematorium, a simple elevation drawing which, as is proper from an academician, conforms to the Academy's expressed preference for geometrical drawings. Mr. Curtis Green supplements his 1936 drawing of the Queen's Hotel at Leeds by four more drawings of the same building, all interiors, which he has designed in conjunction with his partners and Mr. W. H. Hamlyn, architect to the L.M.S. Railway. These interiors are colourful and neat. Sir Herbert Baker has as his most important exhibit a large elevation showing the face of the new Church House to Dean's Yard, Westminster. Everyone regrets the destruction of the simple eighteenth century houses that stood so well on their elevated pavement at the end of the yard, but Sir Herbert has dealt tactfully with the difficult task of replacing the modest domestic scale buildings by an official giant. Sir Herbert's other exhibits are of the Royal Empire Society, Northumberland Avenue, opened last autumn, and of a Dominion Students' Hostel in Bloomsbury. Sir Giles Gilbert Scott only exhibits as consultant for the County Hall extension by Mr. E. P. Wheeler and Mr. F. R. Hiorne. Two excellent drawings of this are shown.

Sir Reginald Blomfield shows the gates which are to replace the mediocre gateway in front of St. James's, Piccadilly, which the Vicar and churchwardens removed in order to get more revenue from the sale of Coronation seats. Sir Reginald has designed a rich central gate of iron reminiscent of French 18th century work, without any masonry overthrow, flanked by simpler gates in the wall. Sir Edwin Lutyens's chief exhibit is a large model of a planning scheme for Hyde Park Corner. Hyde Park Corner is a confusion of islands and roads and deserves cleaning-up, also as the most burdened traffic centre in London it requires functional rearrangement. This Sir Edwin has done by taking a large piece from Green Park, squaring the whole area and building up a vast terrace with steps, statues, balustrades and grass lawns. There is nothing hole-in-the-corner about this. Sir Edwin also shows a large sheet of geometrical drawings of Campion Hall, Oxford, and with Mr. T. J. Byrne designs for the Irish National War Memorial, a bridge over the Liffey. Mr. A. J. Davis shows two buildings, Sir Edwin Cooper two, St. Thomas's Hospital buildings and the South London Hospital for Women, Clapham Common. This is a bird's-eye view which displays the ingenuity but not the charm of a large double ramp up to the main entrance, which seems too small to hold its own at the apex of such an approach. Professor Richardson and Mr. Lovett Gill's four exhibits are all charmingly presented in drawings which, though differing in type, seem to have a more direct architectural character about them than almost any of the pretentious renderings which submerge them on these overburdened walls. There is a donnish scholastic delicacy in their design for the conversion of a warehouse for the purposes of University College and in the proposal for County offices which, though mannered and by no means modern, has a timeless ease about it. The Church of St. Christopher, Round Green, seems to have strayed from the eighteen nineties, but because of that and Mr. Corfiate's *fin de siècle* drawing looks settled and happy as if it didn't much care about new styles and manners since it has its own unassailable.

Exhibits other than those by the academicians must of necessity be dealt with briefly. Mr. Holden shows Westminster Hospital, Mr. Verner Rees a distant view of the Froebel Educational Institute Extensions. Mr. Rees has a genius for intelligent simplification, seen at its best here. This is a building to await eagerly. Messrs. James and Bywaters and Rowland Pierce have the finest possible model of Hertford Town Hall, which promises to be the most charm-

ing of their many graceful civic schemes; just right for Hertford, provincial and urbane. Some modernist will quietly have to do away with these three architects one day. Their polite retort is too successful. Mr. Cecil Howitt shows Birmingham and Newport civic centres, each rather reminiscent of the work of the assessors of the competitions which they won; between them, seeming to be squashed by such classic civic grandeur, is Mr. Tait's skyscraper tower for the Empire Exhibition at Glasgow, 1938, an exciting essay in modernist abstract sculpture, which invited speculation as to how Mr. Tait will build it to resist the Clydeside storms. There are several interesting official buildings, barracks in very unmilitary modified Georgian, and telephone exchanges, one for Langham in which Mr. F. A. Llewellyn has "gone modern" discreetly, nine civic centres or town halls and hardly more private houses, which is surprising. Among them are cottages at Windsor Great Park by the late Gerald Warren and Mr. Hubert Lidbetter, shown in a strikingly realistic and detailed pencil drawing which, however good it is, effectively destroys any chance of cohesion in the grouping on the part of the wall where it is. The long frame with the deep toned drawing is below eye level under some of Mr. Curtis Green's Leeds Hotel water colours.

There are three exhibits representing the more modern school. Mr. Oliver Hill's Paris Exhibition Pavilion is shown in a close-up and a general view. This is a breakaway from the perhaps too formal symmetry of some recent British Exhibition buildings, but Mr. Hill's loose-limbed informality lacks cohesion. Mr. Wamsley Lewis shows the Harcourt Council School for Girls, which he won in competition last year, and Mr. E. C. P. Allen shows a proposal for an aerodrome.

In all there is enough here to give a fairly complete cross section through conservative work, a cross section which is unhappily all the more fair because it includes so much that is regrettable, but these do not require mention. Nevertheless, the exhibition, however complete it may be in some respects, is remarkable as much for what is not there as for what is. A list, certainly as long as the list of architects whose work has been mentioned, could be composed of architects, all in the first flight of academic fame, whose works are unaccountably absent. These omissions, other inclusions and the sorry lack of showmanship make the Coronation Academy disappointing. How much would one like to say: Here is British architecture—but with the best will in the world. . . .

E. J. C.

C.P.R.E., R.I.B.A. & I.O.B. ADVISORY PANELS

A Joint Meeting between the Hertfordshire Society and members of the Hertfordshire Chapter of the Essex, Cambridge and Herts Architectural Society was held at the R.I.B.A., 66 Portland Place, on Wednesday, 21 April 1937, to discuss the matter of Advisory Panels. After a full discussion it was proposed by Major Maule and seconded by Mr. H. Kenchington, and carried unanimously:—

"That all Town Planning Authorities in the County of

Hertfordshire be informed that:

A Panel Advisory Committee and seven Area Panels have been created, and now offer their services to the Planning Committees in the matter of the scrutiny of all plans submitted to the Authority in special reference to the operation of Section 12 of the Town and Country Planning Act of 1932, which deals with the Control of the External Appearance of Buildings."



THE LIVERPOOL SCHOOL EXHIBITION

On 30 April Professor Julian Huxley opened an exhibition in the Henry Florence Hall at the R.I.B.A. of the work of past students and members of the staff of the Liverpool School of Architecture.

The chair was taken by Professor J. L. Stocks, Vice-Chancellor of the University of Liverpool, who, welcoming Professor Huxley, spoke of the progressive architectural work that was being undertaken with Professor Huxley's encouragement as Secretary of the Zoological Society.

Professor Huxley, in declaring the exhibition open, said :—

"I have no special claim to speak on architecture, except that I am intensely interested in architecture, as the human activity which is both an art and a science, and in addition is inevitably social.

"The social function of architecture waxes and wanes. There is in this country a great need of its waxing at the moment. As regards style we have been largely living on the past, as regards technique we have been allowing the low standards inevitably associated with the small local builder to preponderate over those which could be available to the expert architectural firm, and as regards planning we have been so complaisant to the idea of individual private enterprise that we have permitted chaos.

"The need is there, and is urgent. Luckily there are signs that it may be met. We often move slowly in England, but sometimes this is an advantage. We are now ready, if the public response is adequate to reap the benefits of the trial of modern methods in other countries.

"The Liverpool School of Architecture has had a

great deal of influence in this preparatory period. Liverpool was the first university in this country to devote its chair of fine art to the subject of architecture, and the resultant school was the first in Britain to provide anything but evening classes. Its growth has been remarkable. At the outset there were under a dozen students and the course lasted two years. The course is now a five-year one, yet they have 200 students—and a waiting list. It is the oldest and the largest university school of architecture in the British Empire. It is interesting that there has always been a large proportion of students from overseas. For this success we must thank two men in particular—Professor Reilly and Professor Budden.

"In this exhibition you will see the fruits of the school's work during the past fifteen years. This period has been a critical one in the history of architecture, because it has been the period in which the possibility has dawned of realising in architectural practice the new command of nature made possible by science. Steel, glass, concrete, synthetic materials; technical inventions concerning ventilation, heating, lighting, vertical transport by elevators—these have opened a new world for the architect to conquer. The so-called modern style is not a style: it is the attempt to realise a revolution.

"I look forward to a great period in British architecture as the result of the gestation of new ideas and new methods since the war. If so, the Liverpool School of Architecture may claim a premier share of praise."

A vote of thanks to Professor Huxley was moved by Professor L. B. Budden and supported by Mr. Henry M. Fletcher, Hon. Secretary of the R.I.B.A.

A Review of the Liverpool Exhibition

As I was walking along Portland Place to see this exhibition of the Liverpool School I was asking myself such an ordinary question—but one extremely difficult to answer. It was whether there was such a thing as “provincialism” in British architecture, as distinct from “metropolitanism.” And I wondered also whether the training and atmosphere of a school such as the Liverpool School would be likely to produce work of a character different from other large schools or associations. I must confess that after an hour or two looking round these brilliant photographs, I am still a little uncertain as to how to answer my own questions.

Whether there is any special character of design in the work of architects outside London is a very debatable point. I should say that London is so large and so mixed in its practitioners as to be itself the very embodiment, or rather, the very aggregation of “provincialism.” It depends, of course, upon what one means by “provincialism.” If one means something that is not up to date, or not quite “smart,” or not quite finished, then our qualification is one which will not take us very far.

For in all matters of urbanity and sensibility Liverpool is only a few hours’ journey from London, and as near the superficial spit and polish of art as the centres of Bloomsbury or Mayfair.

Yet if one takes the work of this group of men, who have been trained or who have worked in Liverpool, one seems to notice a certain essential similarity of character, maybe a family likeness. It would be difficult to define it, of course. Though Professor Budden, in an admirable preface to the catalogue of the exhibition, gives one the clue. He says that this character may be briefly summarised as “rational economy and clarity” with “avoidance of eccentric or spurious motives.” I would go a little further than that. I would remark on the scholarly *finish* which all this work seems to have—no matter what style it may have drifted into in these latter years. This rectitude, this certainty of form, this sharpness of detail point to a high quality of intelligence and training, even though they seem occasionally to imply a poverty of emotion or invention. There are so very few buildings here which are badly designed, yet so very few that have blundered adventurously into the strange worlds of art. Everything is just right, no matter in what style it finds itself.

In what soil were these virtues nurtured? I found myself searching through the masks of a dozen styles to the deeper underlying quality. And it seemed to me to have a great deal to do with an early training in Greek architecture. Maybe, with the thought of Professor Reilly and Professor Budden in my mind, this was a preconception. Yet if one looks at any of the building work of that triumvirate, Reilly, Budden,

and Marshall, and especially at the photographs of the extensions to the Students’ Union, University of Liverpool, one will see there the Greek quality that I mean. And even with the work of Mr. Herbert J. Rowse, which has its basis in Classical Renaissance (via America), there is the same finish and sharpness and rectitude. It is significant that in the whole of this exhibition—with only one exception which comes curiously from America—Sir Christopher Wren and Palladio are absent. Surely an occasion unique in British architectural exhibitions! One sees this in the different war memorials produced by members of the Liverpool School, and particularly the War Memorial, Dewsbury, by Mr. Naseby Adams and Mr. E. R. Arthur; or again in the work of Messrs. Minoprio and Spencely, which is so Greek in spirit, yet so contemporary in execution. And there are so many other instances of what I mean. There is an interior of St. Swithin’s School, Winchester, and the architect’s offices, designed by Mr. D. L. Bridgwater.

But lest one should stress this Hellenic survival too far, one must remember the work of Mr. Bernard A. Miller in his Church of St. Columba and his Church of St. Christopher, Withington, and of Mr. F. X. Velarde in his Churches of St. Matthew, St. Gabriel, and St. Monica. These two young architects seem to have established a kind of pre-eminence for Liverpool in the matter of churches, and I think the secret is that, charged with their somewhat emotional mission, they have ventured on the rough uncharted seas.

In regard to the work which is more deliberately modern in character, there is that of Mr. Maxwell Fry, which tenuously rejoices in the linear refinement of the Greek, or of Mr. George Checkley, or of Mr. W. Crabtree, who with others just lately has produced that still up-to-date building, the Peter Jones Store in Sloane Square.

But perhaps the two most remarkable groups of exhibits are the Pithead Baths, designed by Mr. Forshaw and others, and the very many buildings which have been designed in different parts of the world by old members of the School. The latter include buildings such as the New Library, Johannesburg, by Mr. Lightfoot; the High School, Wilmington, Delaware, U.S.A., by Mr. William Martin (that only Palladian example referred to above); the many buildings in Johannesburg, by Mr. F. W. Williamson, and the very many buildings in Palestine by Messrs. Holliday and Pearce-Hubbard.

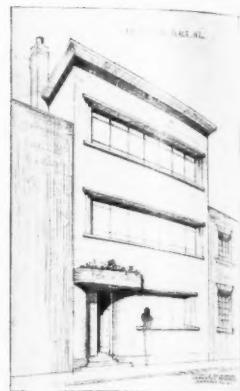
These buildings, as well as our own Pithead Baths—in all their sanity and beauty—are astonishing instances of how the finest influences of a good school can not only insinuate their way into the ends of the earth, but into Government departments as well.

F. E. TOWNDROW [A.]



Offices at 42 Bruton Place, Berkeley Square, W.1

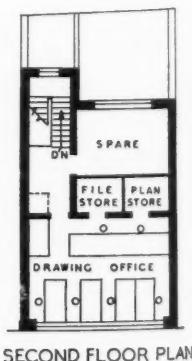
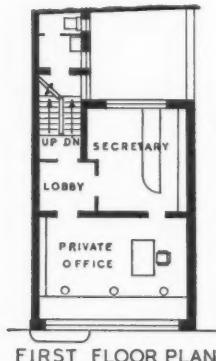
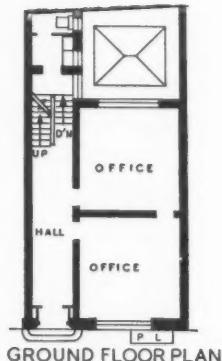
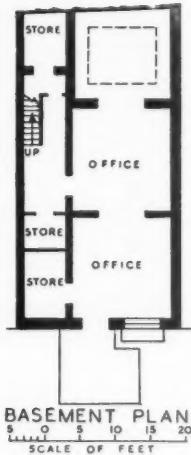
Built for their own occupation by Mitchell and Bridgwater [AA.]



The architect's office, though a familiar planning problem, is usually an adaptation, and is only rarely built for its special purpose. In this example the full capacity of the site was utilised, giving more room than the architect-owners at present require. Nevertheless, it was designed solely for their own use, the unwanted space being sub-let. Besides fulfilling its special requirements the building has a number of unusual features of design and construction.

The street is closely built-up and the site faces south. The owners occupy the first and second floors, the ground floor and basement being let. Superimposed lavatories are in a back extension. Provision has been made for adding one more storey.

The walls are of brick (Flettons) faced with a veneer of $1\frac{7}{8}$ -in. bricks built seven courses to 18 ins. This veneer is tied into the structural walls with expanded metal bonding, and was finished after the structure was completed and occupied. This procedure allowed the facing work to be slowly and carefully built and to be kept clean. The joints are $\frac{3}{4}$ in. on face, the verticals flush and the horizontals recessed $\frac{1}{2}$ in. except in



The owners occupy the first and second floors, the ground floor and basement being sub-let. Above, left, is a detail of the entrance showing the raked-out horizontal joints of the brickwork above plinth level and the flower-box canopy, which is of reinforced concrete faced with brickwork

the plinth courses. The bricks are golden brown and rough textured and are a new production of the Yorkshire Brick Company. The brick-faced reinforced concrete flower box forming the door hood should be noted. Internally the walls are lined with 1-in. cork slabs fixed to the walls with cement mortar, the surface being Gothite plaster.

The floors and roof are of precast reinforced concrete arch-shaped beams (Truscon). Fillets are attached to the bottom edge of the arches to support 2-in. cork slabs. The resultant surface was covered with patent (Paramount) board on which were fixed Dulrae electric panels. Over the panels there is another layer of the same board and a rough lining paper, specially provided as a good radiating surface. Dark cork tiles, $\frac{3}{8}$ in. thick, on screeding form the top surfaces. The roof is of similar construction to the floors, but is asphalted. The treads and risers of the reinforced concrete staircase are similarly finished with cork, the treads being 1 in. thick with rounded nosing, which does not project, and the risers $\frac{1}{2}$ in. The solid balustrade is capped with a simply-moulded marble handrail.

The rooms are amply lit by long ranges of steel windows having opening casements and fanlights alternating with fixed lights. The windows have projecting heads and sills of reinforced concrete.

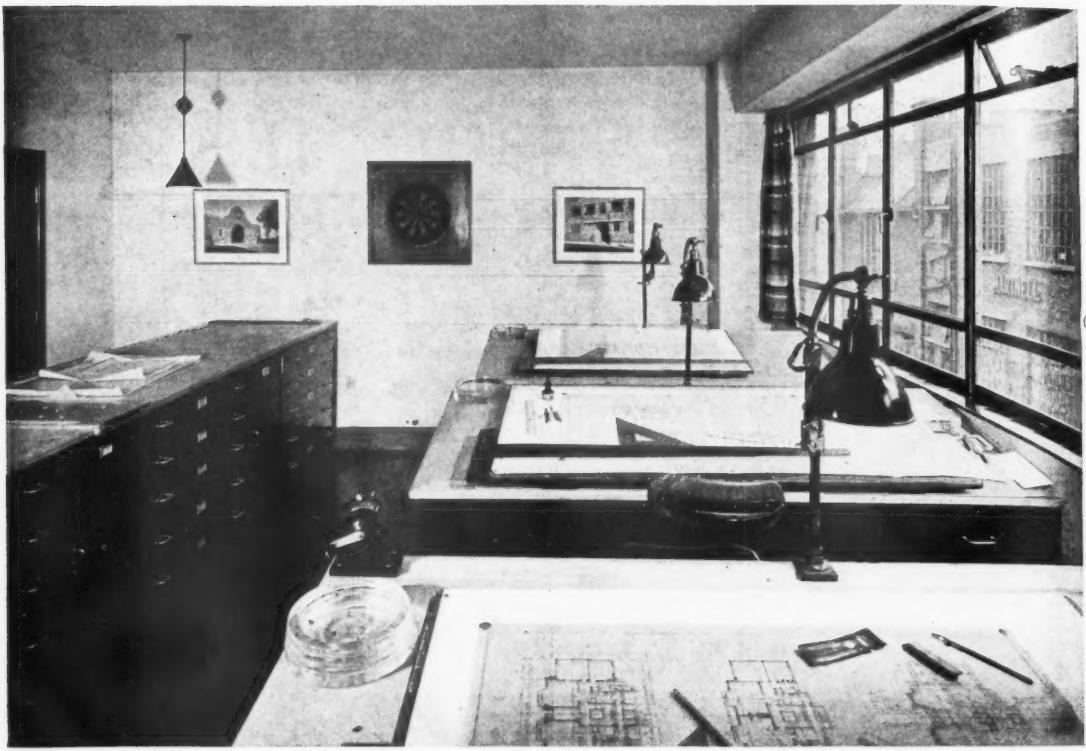
The diagrams of the separate rooms show the careful fitting of the furniture. In the principals' room there is a long drawing desk under the window with pedestals of drawers at intervals. The specially-made writing desk has drawers and a cupboard on the chair side and cupboards fitted with trays for samples on the outer side. In the secretary's office a long fitted desk counter is backed by a row of filing cupboards (loose files are preferred to cabinets). The drawing office has four unit desks, each with a drawer for instruments, side and end cupboards and a desk lamp. A long central unit of plan chests and catalogue cupboards has a continuous top which is useful for examination of drawings. A plan store and file store open off the drawing office, and beyond them is a spare office which would contain three more desk units.

The general decorative effect is one of simplicity. The joinery makes use of plywood, either veneered in Australian walnut or painted in bright colours. Skirtings, etc., are ebonised and the window cills are of black glazed tiles. Details, such as lighting fittings, electric clocks, door furniture, have been carefully studied. In the principals' room a full size scale in feet and inches is lettered along two adjacent walls near the ceiling and also vertically in a corner. Even the wall calendars have been selected as examples of good readable lettering. There is a complete absence of the oddments usually found in an office because places for them have been provided.

The general contractor was Mr. George Smith, 6-7 Avery Row, New Bond Street, W.1.



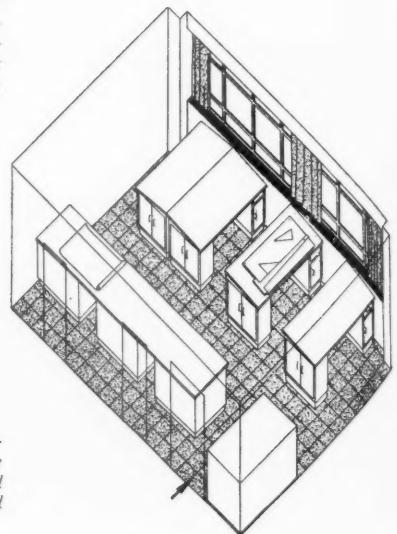
The bricks are rough textured light red, the lintels and sills of concrete

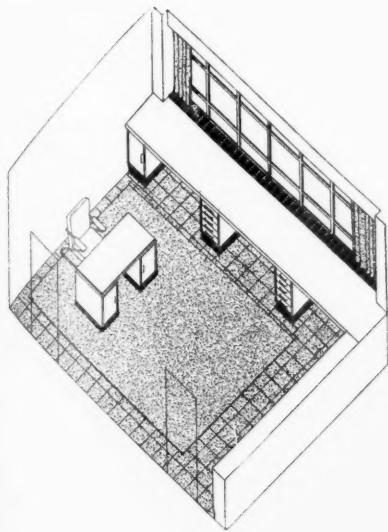


Above : The drawing office has unit desks with a fitting of plan chests and catalogue cupboards on the left. The paint-work is black and the floor dark brown cork tiles. Right, below : An axonometric of the room

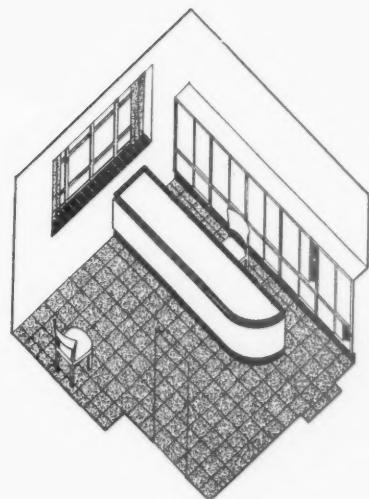


Left : The comfortably furnished waiting lobby. The joinery is Australian walnut and the chairs black leather and chromium plate





Above and right : The principals' room has a long drawing desk under the window supported on pedestals of drawers and cupboards. The writing desk has panels of Australian walnut and elsewhere the joinery is ebonised or painted in bright colours.
Below : The secretary's office has a long fitted counter desk with filing cupboards behind.



REVIEW OF CONSTRUCTION AND MATERIALS

This series is compiled from all sources contributing technical information of use to architects. These sources are principally the many research bodies, both official and industrial, individual experts and the R.I.B.A. Science Standing Committee. Every effort is made to ensure that the information given shall be as accurate and authoritative as possible. Questions are invited from readers on matters covered by this section; they should be addressed to the Technical Editor. The following are addresses and telephone numbers which are likely to be of use to those members seeking technical information. There are many other bodies dealing with specialised branches of research whose addresses can be obtained from the Technical Editor. We would remind readers that these bodies exist for the service of Architects and the Building Industry and are always pleased to answer enquiries.

The Director, The Building Research Station, Garston, Nr. Watford, Herts. Telegrams : "Research Phone Watford." Office hours, 9.30 to 5.30. Saturdays 9 to 12.30.

The Director, The Forest Products Research Laboratory, Princes Risborough, Bucks. Telephone : Princes Risborough 101. Telegrams : "Timberlab Princes Risborough." Office hours, 9.15 to 5.30. Saturdays 9.15 to 12.

The Director, The British Standards Institution, 28 Victoria Street, London, S.W.1. Telephone : Victoria 3127 and 3128. Telegrams : "Standards Sowest London." Office hours, 9.30 to 5. Saturdays 9.30 to 12.30.

The Technical Manager, The Building Centre Ltd., 158 New Bond Street, London, W.1. Telephone : Regent 2701, 2705. Office hours, 10 to 6. Saturdays 10 to 1.

ASPHALT

The Building Research Station's recently published Special Report* on Asphalt for roofing is an important document because for the first time the available information on this material is brought into one volume. Although asphalt is used very extensively for roofing, there is a surprising degree of uncertainty in the building industry as to how it should be specified and on the special precautions which should be taken in using it. B.R.S. are at present engaged on a long-term investigation into asphalt technique in collaboration with the Natural Asphalt Mine-Owners' and Manufacturers' Council; this Report is a necessary prelude to publication of results, when these are ready, of this work.

The greater part of the Report is of great interest to architects because, in addition to some information on the origins, components and manufacture of asphalt mastics, it deals in considerable detail with their use on the building job. Particularly useful are some detail drawings showing the best forms of finish at parapets, gutters, cills, rainwater outlets, etc. These designs are based on the practical experience of many failures investigated by the Station.

There appears to be some difficulty at present in defining asphalt. The raw material is in the first place a natural product. It is either of rock origin, or lake origin. That is to say, either it is mined or quarried in solid form in various parts of the world, notably in France, Switzerland, Italy and Germany, or is obtained from lake deposits in Trinidad and Venezuela. These natural deposits differ in constitution. Certain classes of petroleum also contain asphalt which is isolated in the process of distillation.

Outside these materials there is another class of product, often similar in appearance to asphalt but actually different. There are the tars and pitches obtained as by-products in the distillation of coal, wood, shale, etc. It is confusion of these with natural (rock and lake) and residual (petroleum) asphalts that is responsible for many of the flat roofing troubles experienced by architects.

* *The Use of Asphalt Mastic for Roofing.* Building Research Special Report No. 25. H.M. Stationery Office, 9d.

Asphalts proper are not usable as roofing mastics in their raw state. Either rock asphalt is mixed with refined lake asphalt to make what are known as "natural asphalt mastics," or crushed limestone is added to bitumen, which is often wholly of the residual type to make "synthetic asphalt mastics."

With all the possibilities of mixing or even of adulteration with coal tar, together with a complete lack of anything approaching a standard specification or even recognised custom in mixing, it is hardly surprising that confusion exists. The Report bluntly says : "It cannot be too strongly explained that, in the present state of knowledge, the preparation of a satisfactory roofing mastic is a matter best left to the specialist." This in effect recommends the architect to specify a firm whose product he knows to be reliable. The dangers of merely specifying "asphalt" will be obvious. The Report also says : "The safest policy is to use only natural mastic asphalts, which past experience has shown to be reliable, and fluxed lake asphalt. Although a series of tests is given in an appendix to the Report, they are really only suitable for laboratory use. Nothing has yet been devised that would be of use to a clerk of works."

Two-thirds of the Report deal with construction, laying and weathering, and here there is much of immediate use to the architect. The supporting structure is fully discussed, and many useful hints for design and specification given. The value of a building paper underlay to an asphalt membrane and the need for a good key on vertical or inclined surfaces are emphasised.

The technique of laying, and also of repair, is shown to be more complicated than most architects perhaps realise. Heating and stirring of the material requires skill if subsequent defects are to be avoided.

Under "weathering" the action of oxygen, of light and heat are discussed. The value of an annual coat of whitewash (but not paint) is made clear. Not only does it help to reduce the amount of solar heat entering the building, but by limiting thermal movements it prolongs the life of the asphalt membrane. It is interesting to note that asphalt mastics have co-efficients of expansion from four to eight times that of concrete and steel.

HOME-GROWN TIMBER

The Forest Products Research Laboratory has issued a small but valuable handbook* on Home-Grown Timbers. The volume gives a general description of each timber, followed by notes on its seasoning, its mechanical properties, its natural durability, preservative treatment, wood-working qualities and its liability to attack by various insects, and finally, a summary of its uses. The volume is divided into two sections, dealing with hard and soft woods, respectively.

In the case of hardwoods, oak has wider applications than any other British-grown hardwood, but only a relatively small amount of the total quantity consumed in this country is of native origin. With careful selection, however, home-grown oak, it is stated, is suitable for any of the uses to which the imported timber is put. Supplies of many hardwoods of less wide application, however, are provided entirely from home sources. The demand for prime quality native walnut for high-class cabinet making at all times exceeds the supply. Poplar, which is able to withstand rough usage and is relatively non-inflammable, is in demand for colliery tubs, brake-blocks, the floors of oast houses and drying kilns, and for most of these uses the native timber has little competition.

Ash, it is stated, is one of the best timbers for wood bending and British ash is preferred to all others for aeroplane work, sports goods and in other cases where bending property of a high order is required. Birch, on account of its toughness and wearing qualities and the ease with which it may be stained to resemble more expensive woods, is in considerable demand, but most of that used in the United Kingdom is imported, chiefly from Canada and Finland, from whence come large quantities of birch plywood.

Horse chestnut, when carefully dried, is frequently of value for the bone whiteness of its timber and is in demand for such things as brush backs, dairy and kitchen utensils, fruit-storage trays and the like. Sycamore is another timber whose white colour makes it especially suitable for purposes where an

Home-Grown Timbers. H.M. Stationery Office. 1s. 6d.

appearance of cleanliness is desired. Hornbeam, on the other hand, when stained black is used as a substitute for ebony for brush-backs and fancy articles. Elm has a great variety of uses, particularly on account of its durability under water.

Among home-grown softwoods, larch, on account of its natural durability and strength, is the most valuable and is in constant demand for outdoor use as a structural timber and as a mining timber. Home-grown Scots pine is used for similar purposes. This species is identical with that producing the "Baltic yellow deal" or "Baltic redwood." The quality of the home-grown timber, however, it is stated, depends to a large extent upon the rate of growth and freedom from knottiness; when moderately slowly grown, it will produce timber suitable for high-class joinery, whereas rough timber containing many large knots is only fit for such uses as rough boarding, fences and similar purposes. Douglas fir grown in this country, it is suggested, should find ready markets for the same purposes as that imported from Canada and the United States, that is, for building construction, joinery and plywood, etc. The tendency of the trees in this country, however, is to produce a fast-grown timber, and this presents the greatest difficulty to the extension of its use. Up to the present the quantity of home-grown Douglas fir marketed has been negligible.

The bulk of the whitewood used in the United Kingdom comes from abroad, but if grown moderately slowly home-grown Norway spruce should be suitable for the same purposes for which the imported wood is employed. As regards sitka spruce, the handbook states, preliminary tests carried out on the home-grown timber indicate that, when quickly grown with wide rings and large knots, the timber is only suitable for the roughest class of packing-cases or boarding. When grown to produce more than six rings to the inch, however, the quality of the timber improves considerably and the better grades should be suitable for joinery.

DESTRUCTION OF BED-BUGS

One of the principal hindrances to the eradication of the bed-bug nuisance has hitherto been that the only certain destroying agent has been hydrocyanic acid gas. The use of so dangerously poisonous a gas has necessitated the employment of experts and the taking of elaborate precautions against accident.

Some recent experiments show that the vapour of certain coal-tar naphtha distillates is lethal to the bed-bug and is not dangerous to man. The naphtha used is a distillate of coal tar. A specification has been drafted, and particulars can be obtained from the British Museum (Natural History), South Kensington.

While the technique of application is still to some extent experimental, satisfactory results have been obtained by the following method. The rooms to be treated having been made gas-tight by the usual methods, the naphtha is applied with a high-pressure hand syringe to the walls and ceilings, special attention being paid to likely harbourages, such as skirtings.

The operator wears a gas-mask with suitable filter during the process.

In order to secure proper vaporisation, the air temperature should be not less than 60 deg. F. In cold weather this must be obtained by heating the room, and for this a paraffin stove working on the primus principle has been found useful. All naked lights must, however, be extinguished before the naphtha is used, owing to its inflammable nature. The quantity of naphtha required is approximately 1 gallon for each 750 cubic feet of room space. The rooms are kept sealed for eighteen to twenty-four hours, after which all doors and windows are opened. The vapour is found to disperse quickly and the rooms can be entered in a few minutes.

Successful results have been obtained in the disinfection of more than two hundred houses and flats. Although failure has been reported in a few cases, this is thought to be due to unsuitable technique of application. It should be explained that this is still to some extent subject to experiment.

Book Reviews

ST. PAUL'S AGAIN *

The fourteenth volume of the Wren Society is in two clearly defined parts. The first contains the continuation of the transcript of the cathedral building accounts, and the second reproductions of a most interesting series of engravings of the cathedral.

The publication of the accounts is an essential contribution to the groundwork of Wren studies. The evidence that they only can give often proves decisive in matters of attribution and chronology. In the introduction to the present volume the editors discuss the date of completion of the cathedral. The *Parentalia* account states that the final stone was laid in 1710; "and it pleased God in His Mercy to bless the Surveyor with Health and Length of Days, and to enable him to complete the whole Structure in the year 1710. . . . The highest or last Stone on the Top of the Lantern was laid by the Hands of the Surveyor's son, Christopher Wren, deputed by his Father . . . etc." The accounts show no items in or about 1710 to substantiate this, and in fact include several items for the lantern and the ball and cross in October 1708. From this it can be concluded with some assurance that young Christopher Wren's memory was at fault in dating the final stone-laying in 1710.

The chief interest for most people will be in the engravings, many of which have never been reprinted before. Mr. Bolton certainly must be congratulated on having gathered such a complete and dramatically revealing collection. He seems to have combed every library of importance, the British Museum, the Bodleian, the Pepysian, the Cathedral Library, and others. Some of the prints are fine works of art, but others, and by no means the least interesting, have documentary value only. During the progress of the building work, engravings were prepared officially to keep the influential subscribers and the general public informed not so much about the progress of the work, but, what is even more interesting, about the progress of the design. Other engravings seem to have been issued unofficially, such as, for instance, the Emmett plates referred to below. The demand evidently was considerable, which makes it surprising that many of the plates should be very rare.

The engravings are arranged in no very obvious order, the first group is of the model design, this is followed by a group of four plans of the cathedral as built, including Gwyn's plan of 1758, and then we reach the most

important group of elevations, sections and views prepared during the time of building. Many of the engravings published while work on the lower stages of the dome must have been in progress show only the crudest idea of the dome design. It is increasingly evident that at all stages Wren's design remained in a fluid state. Certainly the dome design must have taxed Wren's abilities to the utmost, and he may well have been reluctant to settle things until the last moment, but in some respects it is extraordinary that Wren, with so much at stake, should have countenanced the publication of official prints showing features of the design of immeasurable importance, such as the dome contour, in a crude, unconsidered state.

How far remote such a dome was from the experience of many even of those prepared to pay for prints of the cathedral is shown by the two engravings by Emmett (pls. 36, 37), in which the shell of the dome is shown with fantastic crudity as a heavy mass of solid, level-coursed masonry without cone or internal dome. Although this print is too fantastic for us to imagine it as being taken seriously, even by the most bullet-headed alderman, it was sufficiently popular to make a second edition necessary, in which the dome remains as it was first depicted, but the western towers are altered to show their executed form. These were both, it is stated, published in 1703. The earlier one is dated, but the later one is not, and should surely be considerably later. Incidentally the prints are not inserted in their chronological order.

The most important prints are those by Robert Trevett. In 1710-11 he was paid £300 for his work from the cathedral funds. His official status obviously gives his work particular interest. A list of the payments to engravers is published, and is a certain guide to the authority of their work.

At the end are several later prints and a few drawings, including a delightful drawing showing the thanksgiving service in the choir for the recovery of George III, and a delicate line drawing attributed to A. and A. W. Pugin. In the introduction is a list of all the engravers who prepared prints of St. Paul's, with notes derived from Vertue and other authorities. The enigmatic B. Cole appears as in Bryant as "engraver of portraits," though in this context his work for Maitland's *London* is of much greater relevance. There is also a note on Inigo Jones' recasing of the West Front, with two plates (52, 53), in which Mr. Bolton has another jab at the already much abused Sir Roger Pratt.

Altogether it is another magnificent volume.

* THE 14TH VOLUME OF THE WREN SOCIETY, 1937. Engravings of St. Paul's Cathedral and Part 2 of the Building Accounts for the years 1685-95. 4to, xxiv + 172 pp. + 54 plates. 1937. Oxford University Press. Subs. only.

CHESTER JONES

THE WRITINGS AND DIARY OF CHESTER JONES. Edited by L. Haden Guest. 4to, 221 pp. + 8 plates. London: Kegan Paul, Trench, Trubner & Co., 1936. 7s. 6d.

No one can deny that we live in an age which abounds in architectural talent. Nor has there ever been so much organised research and experiment in progress. So it is not unnatural to feel that the time is pregnant, and that we may be on the verge of great developments. But, whereas ten years ago cries of "lo here!" and "lo there!" were continually being raised, successive parties of Magi setting out for France, for Germany, for Scandinavia, we are nowadays perhaps becoming sceptical about the imminent emergence of the leader whose inspiration we need so much.

Chester Jones, had death spared him, might well have proved to be that leader. At any rate, there has probably not appeared in England since the War any young architect who showed such conspicuous promise and so clearly displayed the qualities required for leadership. The promise of his life, and the hopes which were centred upon it, were cut short in 1933, when he was struck down by a rare malignant disease at the age of 27.

"Big, loose-limbed and smiling," he made an impression upon all who came in contact with him, which, as they have recorded it, is the most convincing of all memorials.

"He always seemed to me to be nursing some tremendous secret of his personality, some knowledge of power, some certainty of the capacity to achieve great things." "He saw the world in terms of shape and form, order and balance"—and, in this passionate devotion to "form in itself," saw right through the accidentals of style and decoration, "his interest in architecture just as vivid whether the subject be the cathedrals of Mexico or the telephone buildings of American cities."

A New York firm of architects with whom he worked for a time, when asked for a testimonial, wrote that they did not know whether they enjoyed his company or admired his work the most.

The youngest F.S.A. there ever was, Chester Jones had gone to America with a Commonwealth Fund Fellowship, "though he was much below the usual age, and had done no post-graduate work at all." Mr. Haden Guest's book contains a diary describing many of his American experiences, letters written from America to friends at home, and various papers upon architectural subjects. It is well worth reading for the purpose of forming contact, even at second hand, with such a vivid personality; and it might specially be recommended to students as a revelation of what architectural study should be.

Though his interests were wide, they were concentrated upon one subject, which was his constant pursuit, and this singleness of purpose explains both his tireless energy and his amazing output. His passion for classification and the making of diagrams, his mastery of detail, and his brilliant draughtsmanship are all displayed to the full in his one published book, the rhymed *History of Ancient Architecture*, which both in its conception and in its form is as vivid a reflection of the author's personality as are the diary and letters reprinted in Mr. Haden Guest's valuable book. Anyone who has read the one will certainly wish to study the other.

A. L. N. RUSSELL [F.]

WELL-DESIGNED TOMBSTONES

SCULPTURED MEMORIALS AND HEADSTONES DESIGNED AND CARVED IN SCULPTORS' STUDIOS IN BRITISH STONES. Handbook issued by Sculpture and Memorials. 1937.

The organisation called Sculpture and Memorials was started two years ago to promote the use of good memorials by reputable designers, and thereby to re-establish the fine tradition of memorials and tombs that was destroyed by the intrusion of foreign marbles and the commercialisation of the provision and design of memorials. Their work has been outstandingly successful within the limited circle of those who have eyes to see and ears to hear. They have enabled many who previously had sought good memorials in vain to get exactly what they wanted from reputable designers using suitable materials. They have assisted many earnest sculptors to find worthy clients, and indirectly, no doubt, have not merely saved several lovely churchyards from harsh marble, but have positively beautified by starting anew the fine tradition.

Their new catalogue is excellently illustrated by about fifty pages of photographs of headstones, mural tablets, and larger tombs and memorials. Architects who have to advise clients on the question of memorials could do no better than refer them to this organisation, and they should themselves obtain copies of this catalogue from 26 Albemarle Street, London, W.1.

BUGS, MOTHS AND BEETLES

HOUSEHOLD PESTS: THEIR HABITS, PREVENTION AND CONTROL. By Peter B. Collins. Sm. 8vo. xiv + 98 pp. London: Pitman. 1936. 2s. 6d.

A book which collects all the information regarding the household insects under one cover would be very valuable if the facts contained therein were reliable; unfortunately, this cannot be said of the book under review.

To a certain extent it is an abbreviated re-statement of the information in the British Museum (Natural History) Economic Series. Chapters I and II are comparatively accurate. It is suggested that naphthalene is as toxic to moths as paradichlorobenzene, which is probably not the case, and no mention is made of the danger of inhaling small quantities of the vapour of paradichlorobenzene over prolonged periods. In close fitting containers it is, however, a very suitable moth exterminator.

In Chapter III the author suggests the use of a saturated solution of paradichlorobenzene in carbon tetrachloride. The latter chemical is particularly poisonous, and its use without the most stringent precautions is to be deprecated. It is certainly undesirable that such a substance should be advocated for use by inexperienced persons, since it is quite possible that fatalities might occur.

With regard to Psocids, sulphur and sprays will only act as palliatives; the only certain method of getting rid of these insects is to ensure that the house is completely dry.

It is highly doubtful if crickets (Chapter V) can be classified with cockroaches in the amount of damage they do, nor is it true to say that crickets in a refuse dump will all migrate into houses during the winter.

In Chapter VI, on the housefly, the perennial question of where do the flies go in the winter time duly makes its appearance. The conclusions drawn are, however, incorrect, since the consensus of current opinion is that flies hibernate as full fed larvæ ready to pupate in the spring.

Chapter VII, on the bed-bug and the flea, is full of inaccuracies. For instance, the author says that the bug is not so common nowadays. Far from this being the case, bed-bugs are on the increase.

The figures in the book are for the most part poor, and those of the clothes moths are of no value whatsoever as a means of identification.

Accessions to the Library

1936-1937-VII

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Any notes which appear in the lists are published without prejudice to a further and more detailed criticism.

Books presented by publisher for review marked

Books purchased marked

*Books of which there is at least one copy in the Loan Library.

R.

P.

ARCHITECTURE

ARCHITECTS' COMPENDIUM
—. 1937. 51st year of issue.

1937. R.

THEORY

READ (HERBERT)

Art and society.

8 $\frac{1}{4}$ " x 6 $\frac{3}{4}$ ". xix + 282 pp. incl. pls. Lond.: Heinemann. 1937. 10s. R.

NOBBS (P. E.)

*Design. A treatise on the discovery of form.

8 $\frac{1}{2}$ ". ix + 412 pp. Lond.: O.U.P. 1937. £1 10s. R. & P.

HISTORY

PETITS ÉDIFICES series

P—e—. (Documents d'architecture.)

4me série : Provence. Constructions rurales. Drawings by Augustin Bernard ; pref. by Georges Gromort.

1927.

7me série : Roumanie. G. M. Cantacuzène, ed. Drawings by C. Cuvillier.

1931.

pfo. 12 $\frac{3}{4}$ ". Paris : Vincent, Fréal. 19—. Each £1 7s. 6d. P.

ATHENS : BRITISH SCHOOL OF ARCHAEOLOGY AT ATHENS
Archaeology in Greece, 1935-1936. By A. H. S. Megaw. (From Jl. Hellenic Studies, lvi, 1936.)

pam. 10 $\frac{1}{2}$ ". [1936.] R.

WREN SOCIETY

*The Fourteenth volume . . . 1937. Engravings of St. Paul's Cathedral and part II of the building accounts for the years 1685-95. Engravings from [various libraries].

12 $\frac{1}{4}$ ". Oxford : U.P. for the Society. 1937. £1 1s. P. (2, by subscription).

RAYMOND (ANTONIN)

A—R—. His work in Japan 1920-1935. Pref. by Elie Faure and an article by Antonin and Noémi P. Raymond. (Title in English and Japanese.)

ob. 11" x 12" (5) + 29 + 104 pp. + pls. n.p. [1936 or —37.] (17s. 6d.) P.

NEW YORK : MUSEUM OF MODERN ART

*Modern architecture in England. [Exhibition. With articles by H.-R. Hitchcock, jr., and Catherine K. Bauer.] 10". 102 pp. New York. 1937. 7s. 6d. R. & P.

JONES (CHESTER H.)

The Writings and diary of C— J—. Ed. with introd. by L. Haden Guest. (Psyche monographs, No. 8.)

8 $\frac{1}{2}$ ". 221 pp. + pls. Lond.: Kegan Paul. 1936. 7s. 6d. R.

HORIZONT, journal

[Special issue.] Architekt Arnost Wiesner. (Nos. 11-13.) 12 $\frac{1}{4}$ ". n.p. 1928.

Presented through the Exhibition Sub-Committee.

DRAUGHTSMANSHIP

HOBBS (E. W.)

House modelling for builders and estate agents. New ed. of Pictorial house modelling. (Technical Press manuals, cover series title.)

7 $\frac{1}{4}$ ". xvi + 190 pp. Lond.: Technical Press. 1937. 7s. 6d. P.

PROFESSIONAL PRACTICE

WEBB (C. A. and N. A.)

Valuation of real property.

6th ed. 8 $\frac{3}{4}$ " vii + 331 pp. Lond.: Technical Press. 1937. £1 1s. P.

BUILDING TYPES

(CIVIL)

KNOOP (DOUGLAS) and JONES (G. P.)

The Impression of masons for Windsor Castle, 1360-1363. (From Economic History, Suppt., Feb.)

pam. 9 $\frac{3}{4}$ ". Lond. 1937. Presented by the Authors.

SOCIETY OF MOTOR MANUFACTURERS AND TRADERS, Ltd.

Schedule of specifications and prices of private cars.

Spring issue. 13". Lond. 1937. 2s. 6d. Presented by the Society.

LOEWY (RAYMOND)

The Locomotive. (The New vision series, 3.)

9 $\frac{3}{4}$ " var. pp. (pls.) Lond.: The Studio. [1937.] 5s. P.

BARNES (W. E.)

Hospital planning. (Thesis for Final Examination, Dec.)

typescript. 13". 1936. Presented by the Author.

OLIVER (G. H.)

Municipal centres of health and recreational culture. Germany. Environment for leisure time and recreation. Etc. (Thesis for Final Examination, Dec.)

typescript, Ph. and Repr. 13 $\frac{1}{4}$ ". 1936. Presented by the Author.

HOBHOUSE (CHRISTOPHER)

*1851 and the Crystal Palace, etc.

8 $\frac{1}{2}$ " xiv + 181 pp. Lond.: John Murray. 1937. 7s. 6d. R. & P.

TSAPLIN (S. A.)

Perspektivi stroitel'stva visiatchikh mostov [suspension bridges]. (U.S.S.R.: Postoiannaia Vsesoiznaiia Stroitel'naiia Vistavka.)

pam. 6 $\frac{1}{2}$ ". Moscow. 1936. R.

SARRASIN (A.)

Ponts récents en béton armé. (From Bulletin Technique de la Suisse Romande, 1933-34.)

12 $\frac{1}{2}$ ". 16 pp. + pls. Lausanne : Rouge. [1934.] Presented through the Exhibition Sub-Committee.

(RELIGIOUS)

WILBAUX (JULES)

L'Origine de l'art occidental par l'âge de la cathédrale de Tournai.

10". 63 pp. + 6 pls. Tournai : Casterman. 1936. Presented by the Author.

LITTLE (A. G.)

Grey friars of Salisbury. (From Wilts. Archaeol. and Nat. Hist. Magazine, lxvii.)

pam. 8 $\frac{3}{4}$ ". Devizes : Woodward. [193—.]

Presented by Mr. J. Lovibond through Mr. Sidney Elgar [4].

8 May 1937

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

699

SCULPTURE AND MEMORIALS, organisation

Sculptured memorials and headstones etc.—Handbook.
2nd ed. 11*1*². 64 pp. incl. pls. Lond. 1937. R.

(EDUCATIONAL)

MANCHESTER, city : ART GALLERIES

Annual report [for] 1936. [1937.] R.

BROWN (J. DUFF)

Manual of library economy. [With chapter on library buildings.] 5th ed. By W. C. Berwick Sayers.
8*1*². xx + 591 pp. Lond. : Grafton. 1937. £1 10s. P.

(DOMESTIC)

ACOSTA (Wladimiro)

Vivienda y ciudad. Problemas de arquitectura contemporánea.
ob. 9*1*² × 12*1*². 176 pp. (pls.) Buenos Ayres : Aresti.
[193—.]

Presented through the Exhibition Sub-Committee.

MINISTRY OF HEALTH

Housing Acts, 1935 and 1936, Housing (Rural Workers) Act and Small Dwellings Acquisition Acts. Interest on loans, etc. (Circular 1611.)

leaflet. 9*1*². Lond. : H.M.S.O. 1937. 1d. R.

Housing, England. Abatement of overcrowding. The Housing Act, 1936 (Operation of Overcrowding Provisions) Order, 1937, etc. (Statutory Rules and Orders, 1937 No. 216.)

leaflet. 9*1*². Lond. : H.M.S.O. 1937. 1d. R.

GILES (JAMES)

Drawings of Aberdeenshire castles by J—G— [1801-70]. W. D. Simpson, ed. (Third Spalding Club.)
10*1*². xxviii + var. + 12 pp. + lxxxv pls. Aberdeen. 1936.

Presented by the Club through Dr. William Kelly.

TIPPING (H. AVRAY)

English homes.
*Periods I and II. Mediæval and early Tudor. 1066-1558.
*Vol. II. 15*1*². Lond. : Country Life. 1937. £3 3s. R. & P.

KITCHEN PLANNING CENTRE

Studies in kitchen planning.—Surfaces.
pam. 10*1*². Lond. [1936.] R.

DETAILS AND FITTINGS

CRESSWELL (J. J.)

Gable cross at Keddington [Lincs]. (From Assoc. Archl. Societies' Reports and papers, vol. 39, pt. 2.)

pam. 8*1*². n.p. 1929.
Presented (2) by the Author [F.]

LONDON GARDEN SOCIETY

Window box gardening.
leaflet. 8*1*². Lond. [19—.] 1d. R.

WALKER (BENJAMIN)

A Note on some eighteenth-century Birmingham chimney-pieces. (From B— Archaeol. Socy., lvii, 1933.)

pam. 10*1*². Oxford : U.P. 1935.
Presented by the Author.

ALLIED ARTS AND ARCHÆOLOGY

LA COSTE-MESSELIERE (P. DE)

Au Musée de Delphes. (Bibliothèque des Écoles Françaises d'Athènes et de Rome.)
10*1*². (v) + vi + 505 pp. + 1 pls. (backed) (1 folding). Paris : De Boccard. 1936. £1 1s. P.

BURKHARDT (JACOB)

The Civilization of the renaissance in Italy. S. G. C. Middlemore, trans.
10*1*². (v) + 640 pp. incl. pls. Vienna : Phaidon Press ; Lond. : Geo. Allen & Unwin. [193—.] 7s. 6d. P.

HART (I. B.)

The Mechanical investigations of Leonardo da Vinci.
8*1*². vii + 240 pp. Lond. : Chapman & Hall. 1925.
(6s. 6d., remaindered.) P.

SINISGALLI (LEONARDO) and VERONESI (LUIGI)

Quaderno di geometria. [Geometrical compositions.] (From Campo Grafico, No. 9-12.) Text by L—S—; plates by L—V—.
pam. 12*1*². [Milan. c. 1936.] R.

GARDNER (ARTHUR)

*A Handbook of English medieval sculpture.
Reprint. 8*1*². Camb. : U.P. 1937. 15s. R.
To Loan Library.

Original ed., 1935, in Reference Library.

HUBBARD (HESKETH)

An Outline history of the Royal Society of British Artists. (R—S—
of B— Artists' Art Club Publications, 3.)
Part i. 1823-1840. 9*1*². [Lond. :] The Club. [1937.] R.

KITSON (S. D.)

*The Life of John Sell Cotman.
9*1*². xix + 394 pp. + pls. Lond. : Faber & Faber. 1937.
£1 5s. R. & P.

ATHENS : BRITISH SCHOOL

Annual report 1935-6. [1937.] R.

BUILDING SCIENCE

BURNET (Sir JOHN), TAIT AND LORNE

*The Architects' Journal Library of planned information.
Vol. 3. 12*1*². Lond. : Archl. Press. 1937. £1 1s. R. & P.

MARKS (P. L.)

Practical building terms. (Technical Press Manuals.)
7*1*². vii + 120 pp. Lond. : Technical Press. 1937. 2s. 6d. R.

BUILDING CENTRE

Science and building exhibition. Summaries of lectures :—

Knight (R. A. G.) The Moisture content of timber etc.
Nevard (E. H.) The Grading of timber etc.
Fitzmaurice (R.) Damp walls.
(Department of Scientific and Industrial Research.)

— dupl. typescript. 13*1*². Lond. : D.S.I.R. 1937. R.

STRUCTURAL ELEMENTS

Tsvingman (G. A.)

Dereviannie arki [wooden roofs]. Etc. (Tsentrall'naiia stroitel'naiia biblioteka, series.)
pam. 9*1*². Moscow. 1936. R.

STRUCTURAL MECHANICS

PIPPARD (A. J. S.) and BAKER (J. F.)

The Analysis of engineering structures.
9*1*². ix + 554 pp. Lond. : Edward Arnold. 1936. £1 10s. R.

MATERIALS

DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH : FOREST PRODUCTS RESEARCH

Records :

*No. 14 (Mycology series No. 1). Dry rot investigations in an experimental house.

pam. 9*1*². Lond. : H.M.S.O. 1937. 6d. R. & P. (2).

LEAD INDUSTRIES DEVELOPMENT COUNCIL

Technical publications. Bulletin No. 2. Lead. The material, its manufacture and properties.

pam. 9*1*². n.p. [1937.] R.

CONSTRUCTION

CAUGHEY (R. A.)

Reinforced concrete.
9*1*². ix + 292 pp. + folding pls. Lond. : Chapman & Hall
1937. 18s. R.

KOVEL'MAN (I. A.)

Bolezni shtykatyrki i bor'ba s nimi. [Stucco and its defects.]
pam. 8*1*². Moscow : "Vlast Sovetov." 1936. R.

8 May 1937

SANITARY SCIENCE, EQUIPMENT, PROOFING

CRIMP (SANTO) and BRUGES (W. E.)

C— & B— Tables and diagrams for use in designing sewers and water mains.

2nd ed. By W. E. B.— ob. 8½" x 11¼". Lond.: Bellchi Press. 1936. 15s. R.

BEVAN (E. V.) and REES (B. T.)Sewers. *Etc.*

8¾". xi + 334 pp. Lond.: Chapman & Hall. 1937. £1 5s. R.

BRITISH COMMERCIAL GAS ASSOCIATION

A Thousand and one uses for gas. Nos. 273-5. The control of gas fired plant. (Industrial uses for gas series, No. 10.)

11". 29 pp. Lond. 1937. R.

COOKE (C. H. C.)Alternating current practice. *Etc.*

8½". viii + 247 pp. Lond.: Crosby Lockwood. 1935. 9s. 6d. R.

POLITICAL AND ECONOMIC PLANNING (P.E.P.)

Report on the supply of electricity in Great Britain.

10" x 7¾". (viii) + 171 pp. Lond. 1936. R.

COLLINS (P. B.)

Household pests. Their habits, prevention and control.

7½". xiii + 98 pp. Lond.: Pitman. 1936. 2s. 6d. R.

TOWN AND COUNTRY PLANNING, GARDENS, RURAL PRESERVATION**TOWN AND COUNTRY PLANNING SUMMER SCHOOL**

T— and C— etc. at . . . Salisbury, . . . 1936. Report. (In collabn. with Town Planning Institute.)

11" x 8½". Witney: T. F. Thomson. [1936.] 1s. R.

For earlier School see TOWN PLANNING INSTITUTE.

MINISTRY OF HEALTH

Town and country planning. Model clauses for use in the preparation of schemes.

[Later ed.] 13". Lond.: H.M.S.O. 1937. 2s. R.

PARIS: MUSÉE DES ARTS DÉCORATIFS

L'Urbanisme dans la région Parisienne. [Exhibition.]

7½". 88 pp. Paris. 1935.

Presented by Mr. Philip James, Keeper of the Victoria and Albert Museum Art Library.

MINISTRY OF TRANSPORT

Memorandum on the lay-out and construction of roads. (Memorandum No. 483 (Roads).)

9¾". Lond.: H.M.S.O. 1937. 6d. R.

Lay-out and construction of roads. (Circular No. 484 (Roads).) leaflet. 9¾". Lond. 1937. R.

CRESSWELL (J. J.)

Louth streets in the middle ages.

pam. 7½". priv. prin. 1935.

Presented (2) by the Author [F].

CORONATION PLANTING COMMITTEE

Suggestions for decorative tree planting.

pam. 8". Lond. [1936 or —37.] 2d. R.

Towards a more beautiful Britain. (For King and countryside, cover title.)

pam. 9". Lond. [1936 or —37.] R.

HOWARTH (O. J. R.)

*The Scenic heritage of England and Wales.

8½". xxv + 190 pp. + xlvi pl. + folding pl. Lond.: Pitman. 1937. 8s. 6d. R. & P.

CARDIFF CIVIC SOCIETY

Annual report: 3rd, [on] 1935-6.

1936. R.

DRAWINGS**GRAHAM (ALEXANDER), *del.***

The Giralda, Seville: ext. from street.

Ink. D. [19—]

Presented by Mr. Hugh Healey [A].

RECOLVER, Kent: CHURCH

Views, ext. J. Pridden, I. Baynes, G. Shepherd, S. Owen, del. Cook, H. Adlard, sc.; Rouse, etc., publ.

5 sheets. Engr. 180g. -10, and n.d.

Presented by Mr. Bertram Christian.

MÜNSTER

Rathaus: ext. H. Braun, sc.

(Framed.) Etching. [19—]

Presented by Münster architects visiting Britain.

PRESENTED BY MR. P. MORTON SHAND**ARCHITECTURE****CONGRÈS PRÉPARATOIRE INTERNATIONAL D'ARCHITECTURE MODERNE, Sarraz, 1928**

Congrès, etc. [Programme.]

pam. 8½". 16 pp. np. [1928.]

THEORY**SULLIVAN (LOUIS H.)**

Kindergarten chats on architecture, education and democracy. Edited by G. F. Bragdon.

9½". xii + 256 pp. front. + 5 pls. n.p. : Scarab Fraternity Press. 1934.

FRANK (JOSEF)

Architektur als Symbol. Elemente Deutschen neuen Bauens. 7½". 190 pp. Vienna: Von Anton Schroll & Co. 1931.

SCHMITTHENNER (PAUL)

Die Baukunst im neuen Reich. (Das Neue Reich series.) 8½". 40 pp. 7 pls. Munich: Georg D. W. Callwey. 1934.

PRESERVATION**DEUTSCHE BAUHÜTTE, journal**

Bausünden und Baugeld-Vergeudung.

9". 56 pp. illus. Hanover: Deutsche Bauhütte. [19—.]

HISTORY**LURCAT (ANDRÉ)**

Architecture. Illustré etc.

9". 190 pp. pls. illus. Paris: Sans Pareil. 1929.

GRIMME (K. M.), editor

Peter Behrens und seine Wiener Akademische Meisterschule.—P—B—and his academic master-school, Vienna. With a contribution by P—B—.

11½". 48 pp. illus. Vienna: Luser. [1930.]

MOLNÁR (FARKAS)

Molnár Farkas munkái 1923-33.—Arbeiten des architekten F. M.—ob. 5½" x 8½". 48 pp. illus. Budapest: Magyar Műhely Szövetség. 1933.

EESTI ARKITEKTIDE

Eesti Arkitektide Almanak 1934.

11½". xvi + 128 pp. illus. plans. Tallinn: Eesti Arkitektide Uhingu Kirjastus. 1934.

KUNDZINS (P.)

Latviesu celtnieki.

10". 10 pp. 23 pls. Riga: Krājumā pie Valsts un Rapas. 1932.

BOEKEN (A.)

Architectuur. (Stedebouw—Architectuur, series.)

9½". 68 pp. illus. Amsterdam: Van Holkema & Warendorf. 1936.

8 May

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CASTEELS (MAURICE)
Henry Van de Velde.

7¹/₂. 17 pp. 29 pls. Brussels : Editions des Cahiers de Belgique. [1932.]

BUILDING TYPES
(CIVIL)

FREVSSINET (E.)

Les Hangars à dirigeables de l'Aéroport d'Orly. (*Extract from Génie Civil*, 22, 29 Sept. and 6 Oct.)

9¹/₂. 68 pp. illus. Paris : Journal Le Génie Civil. 1923.

WILMS (FRITZ), architect

Lichtspieltheater.—Neue Lichtspieltheater. (*Two reprints from Neue Baukunst, journal, in one vol.* Neue Berliner Lichtspieltheater, over title.)

11". var. pp. 4 pls. illus. Berlin-Schöneberg : Maxim. Maul. [19—.]

(RELIGIOUS)

HIRTZEL (STEPHAN) and BARTNING (OTTO)

Die Gustav-Adolf-Kirche in Berlin-Charlottenburg.

11³/₄. 24 pp. illus. Berlin : Kunstdienst. [1934.]

LATTEYER (KARL) and SCHNEIDER (HANS), architects

Protestantische Gesamtkirchengemeinde Ludwigshafen am Rhein. (Friedenskirche Ludwigshafen am Rhein, over title.)

8¹/₂. 32 pp. illus. Ludwigshafen am Rhein :

Weiss & Hameier. [1932.]

(EDUCATIONAL)

GONZENBACH (W. v.), MOSER (W. M.) and SCHOHAUS (WILLI)

Das Kind und sein Schulhaus.

7¹/₂. 89 pp. illus. Zürich : Schweizer-Spiegel. 1933.

Review of Periodicals

Attempt is made in this review to refer to the more important articles in all the journals received by the Library. None of the journals mentioned are in the Loan Library, but the Librarian will be pleased to give information about prices and where each journal can be obtained. Members can have photostat copies of particular articles made at their own cost on application to the Librarian.

SCHOOLS

L'ARCHITECTURE D'AUJOURD'HUI. No. 3. 1937. March.
P. 55.

Groupe scolaire, Rue des Trois Bornes, Paris. An infant and elementary school, by R. Regnet-Barville and L. Longuet.

UNIVERSITIES

ARCHITECTURE ILLUSTRATED. 1937. April. P. 119.
St. Catherine's College, Oxford, by J. Hubert Worthington [F].

EXHIBITIONS

DESIGN AND CONSTRUCTION. 1937. April. P. 218.
Earl's Court Exhibition Buildings, article by the engineer, R. J. Siddall.

BAUWELT (BERLIN). No. 16. 1937. 22 April.
Textile Exhibition in Berlin, laid out by Prof. Ernst Sagebiel.

LIBRARIES

DESIGN AND CONSTRUCTION. 1937. April. P. 223.
Manchester University Library, by T. Worthington & Sons.

LIBRARY ASSOCIATION RECORD. 1937. April. P. 170.
New branch library at Dagenham, by F. C. Lloyd.

INSTITUTIONAL

L'ARCHITECTURE (PARIS). Vol. 50, No. 4. 1937. April.
Central post office, Paris, by M. Roux-Spitz.

EDILIZIA MODERNA (MILAN). No. 23. 1936. October-December. P. 1.

New central post office, Naples, by Vacaro and Franzini.

VIIPURI (VIBORG), Finland : CITY LIBRARY

Viipuri Kaupungin Kirjasto [V—City Library].
9³/₄. 66 pp. incl. pls. Viipuri. 1935.

ALBANI (RAFFAELLO)

La Casa dei Sindacati Fascisti dell'Industria in Milano. (Reprint from Politecnico, No. 1.)
11¹/₂. 20 pp. illus. Milan : Francesco Vallardi. 1933.

(DOMESTIC)

RUTKOWSKI (SZCZESNY)

Osiedla Ludzkie.
9¹/₂. 136 pp. 52 illus. Warsaw : Towarzystwo Wydawnicze. 1932.

INTERIORS

VÁCLAV (PETR)

Sborník svazu československého díla byt.
11¹/₄ xx+72 pp. illus. Prague. 1934.

BUILDING SCIENCE

MAILLART (R.)

Théorie des dalles à champignon [mushroom construction]. (Discussion.) (Int. Assn. for Bridge and Structural Engineering. First Congress, Paris, 1932 : from Final report.)
pam. 9³/₄. 12 pp. illus. Paris. 1932.

TOWN AND COUNTRY PLANNING

SCHUMACHER (FRITZ)

Bebauungsplan und Gesundheitspflege.—Medizinische Institute und Sonderbauten. (Two articles. From Hygiene und soziale hygiene in Hamburg.)

11¹/₂. 24 pp. illus. Hamburg : Paul Hartung. [19—.]

There were also 17 books which have been placed in the Loan Library.

RADIO

KENTUKU SEKAI (TOKYO). No. 2. 1937. P. 2.

Osaka central broadcasting station, by J. Watanabe.

CIVIC

THE BUILDER. 1937. 23 April. P. 877.

Municipal offices and clinic, Bury St. Edmunds, by Naish and Mitchell [FF.] and Basil Oliver [F].

OFFICES

L'ARCHITECTURE D'AUJOURD'HUI. No. 3. 1937. P. 63.
The planning of an architect's office.

SHOPS

ARCHITECTS' JOURNAL. 1937. 22 April. Planning inset,
P. 91.

Shops, by B. and N. Westwood.

L'ARCHITECTURE D'AUJOURD'HUI. No. 3. 1937. P. 62.
Barber's saloon in Paris, by Raymond Bernard.

INDUSTRIAL

THE BUILDER. 1937. 23 April. P. 885.
Factory, Petty Road, Nottingham, by H. A. Dickman [F].

THE ARCHITECT AND BUILDING NEWS. 1937. 23 April.
PP. 101 and 107.

Clifton House, Euston Road ; offices, shops and warehouse

embodying new L.C.C. service road regulations, by Richardson and Gill [F.F.].

Horseferry Wharf, Rotherhithe Street, by Joseph Hill [F.].

ARCHITECTS' JOURNAL. 1937. 22 April. P. 683.

Butter and cheese warehouse, West Smithfield, by Joseph Hill [F.].

TRANSPORT AND BRIDGES

JOURNAL OF THE ROYAL SOCIETY OF ARTS. 1937. 16 April. P. 500.

French ideas of ship planning and decoration; paper by P. de Malglavie.

ANNALES DE L'INSTITUT TECHNIQUE DU BATIMENT. No. 1. 1937. P. 1.

Idées actuelles concernant l'esthétique des ponts métalliques. Design of steel bridges.

CONSTRUCTION MODERNE (PARIS). No. 23. 1937. 18 April.

Le nouveau pont de Suresnes. Designs by G. and J. Tréant.

WELFARE

L'ARCHITETTURA ITALIANA (TURIN). No. 3. 1936. P. 75.

"Doss house" or hostel for "down and outs" at Cagliari.

SPORTS

ARCHITECTURE ILLUSTRATED. 1937. April. P. 123.

Squash and badminton clubs, W.M.'bledon, by Messrs. Grice and Poulton [F.A.].

THE BUILDER. 1937. 23 April. P. 881.

Nurses' swimming bath, London Hospital, by K. M. B. Cross [F.].

THE ARCHITECT AND BUILDING NEWS. 1937. 23 April. P. 93.

Public Baths, St. Marylebone, by K. M. B. Cross [F.].

KENTIKU SEKAI (TOKYO). No. 3. 1937. P. 2.

Torite racecourse stand.

THEATRES AND CINEMAS

THE ARCHITECT AND BUILDING NEWS. 1937. 30 April. P. 135.

The Granada Cinema, Woolwich, by C. Massey and R. H. Uren [A.A.].

ARCHITECTURE ILLUSTRATED. 1937. P. 112.

The Rex Cinema, Coventry, by Robert Cromie [F.].

THE ARCHITECTURAL FORUM (NEW YORK). 1937. P. 216.

Kansas City Auditorium. Arena (15,000 seats), committee rooms, exhibition area (150,000 sq. ft.), concert hall, small theatre, administrative offices.

LA CONSTRUCTION MODERNE (PARIS). 1937. 4 April. P. 44.

Restorations and improvements at the Opera House, Paris, by J. Marrast.

FORUM (BRATISLAVA). 1937. No. 3. P. 50.

The new Czechoslovakian Theatre at Brünn, by E. Hruska. Prize-winning competition designs.

FILM STUDIO

BUILDING. 1937. April. P. 153.

The planning of film studios, by Frank Woodward [A.].

RELIGIOUS

BULLETIN TECHNIQUE DE LA SUISSE ROMANDE (LAUSANNE). 1937. 27 March. P. 81.

Competition designs for a crematorium at Vevey.

DOMESTIC

ARCHITECTURAL REVIEW. 1937. April. P. 151.

Park Court Flats, Crystal Palace, by F. Gibberd. R.C. and brick construction.

BUILDING. 1937. April. P. 138.

THE ARCHITECT AND BUILDING NEWS. 1937. 30 April. P. 123.

Marsham Court, Westminster; residential flats, by T. P. Bennett & Son [F.].

ARCHITECTS' JOURNAL. 1937. 22 April. P. 702. 29 April. P. 724.

Four houses in Rutland Gate, by Sir John Burnet, Tait and Lorne [F.].

Flats, Circus Road, St. John's Wood, by Wimperis, Simpson and Guthrie [F.].

THE ARCHITECT AND BUILDING NEWS. 1937. 23 April. P. 104.

The Villa Borletti, Milan, modernisation and extension, by I. Gardella.

THE ARCHITECTURAL FORUM (NEW YORK). 1937. April. P. 280.

Fifty new houses. An excellent review of some recent work, a copy of which has been added to the loan library. Also, The Integrated House. Standardisation and prefabrication in house planning, a new approach to cost reduction.

SOUTH AFRICAN ARCHITECTURAL RECORD. 1937. March. P. 100.

The Genesis of a House, article by Kurt Jonas reviewing two contemporary examples.

L'ARCHITECTURE D'AUJOURD'HUI. No. 3. 1937. P. 38. A charming bungalow by Ernst Plischke overlooking the Attersee in the Salzkammergut, Austria.

DESIGN AND CONSTRUCTION. 1937. April. P. 227. Reference Supplement on flats and housing. Good recent examples of residential and tenement flats and housing schemes.

HOUSING AND BUILDING (INTERNATIONAL HOUSING ASSOCIATION). No. 2. 1936.

House and settlement building in Denmark, Sweden and Norway. Housing in Poland.

ARCHITETTURA (MILAN). 1937. March.

Service flats for journalists, Milan, by G. Muzio.

REVISTA DE ARQUITECTURA (BUENOS AIRES). 1937. March. P. 99.

"Sergento Cabral." Housing estate near Buenos Aires for the accommodation of the military.

MULTI-FUNCTION

ARKKEITI (HELSINGFORS). No. 3. 1937.

The "Lasipalatsi" building. A multi-purpose commercial building containing shops, bank, café, offices, cinema, and restaurant.

CONSTRUCTION

THE BUILDER. 1937. 9 and 16 April. P. 768 and 821. The flat roof and its problems—I and II. Article by Edwin Gunn [A.].

BUILDING. 1937. April. P. 169.

Wallboards. Article by H. Ingham Ashworth [A.].

ARCHITECTURAL RECORD (NEW YORK). 1937. March.

Building Types inset. P. 36.

Prefabricated steel houses.

EQUIPMENT

R.I.B.A. JOURNAL. 1937. 10 April. P. 552.

Acoustics and the requirements of school halls, by Hope Bagenal [A.].

THE HEATING AND VENTILATING ENGINEER. 1937.
April. P. 441.

Concealed methods of warming and ventilating buildings, by L. J. Overton.

JOURNAL OF THE INSTITUTION OF HEATING AND VENTILATING ENGINEERS. 1937. March. P. 21.

Thermal conductivity of insulating materials and methods of testing. Paper by E. Griffiths, D.Sc.

L'ARCHITECTURE D'AUJOURD'HUI. 1937. February. P. 9. Wood in domestic furnishing and equipment. A detailed reference.

AIR RAIDS

THE NATIONAL BUILDER. 1937. March and April.

Some principles of protection in air raids.

BAUWELT (BERLIN). No. 17. 1937.

Bombproofing considerations in the rebuilding of an old

quarter of Hamburg. Also general articles and information on gas and bombproofing.

ARCHITECTURE ET URBANISME (BRUSSELS). No. 11. 1936. P. 173.

La protection contre le danger aerien. Latest developments in bombproofing.

TOWN PLANNING

BYGGMÄSTAREN (STOCKHOLM). 1937. No. 8. P. 84. Town planning schemes for Norrmalm, Stockholm.

L'ARCHITECTURE D'AUJOURD'HUI. No. 3. March. 1937. P. 3.

Problèmes d'urbanisme. An excellent well-illustrated review of current town planning progress in Rome, Budapest, Zagreb, Addis-Ababa, Paris and New York.

Correspondence

R.I.B.A. JUNIOR MEMBERS' COMMITTEE

66 Portland Place,
London, W.1.
29.4.37.

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—As chairman of the R.I.B.A. Junior Members' Committee I should be very grateful if you would assist in bringing the work of this Committee to the notice of those in whose interest it was initiated, namely, members and students of the Institute under the age of thirty-five.

The Junior Members' Committee was appointed in 1935 with the following terms of reference :—

- (a) To arrange Informal General Meetings.
- (b) To organise among the junior members of the Institute from time to time, as may be necessary, working parties and research groups to assist in the work of other Committees of the Institute and to undertake work on their own initiative after having obtained authority from the Council.
- (c) To keep the Council informed of the views, activities and interests of the younger members of the profession.

Up to the present, the activities of the Committee have been almost exclusively confined to the first two of these categories. They feel now that it is necessary to emphasise the importance of the third, and to this end they invite the co-operation of junior members of the Institute, both in London and the provinces.

It must, of course, be realised that the Junior Members' Committee, not being an elected body, cannot claim to be in the strict sense of the word representative of the section of the Institute with which it is concerned. On the other hand, it provides not only an open forum for discussion at the Informal General Meetings but a means of direct approach to the Council upon practically any subject of interest or importance to junior members.

The value to the Institute as a whole of this part of its constitutional machinery depends entirely on the extent to which contact is made with currents of opinion among the members concerned, and that in turn depends upon the enthusiasm and interest of the junior members themselves. There are several ways in which this interest can be directed. Suggestions for topics of discussion at the Informal General

Meetings are welcomed by the Committee, especially when they come from groups, such as Students' Associations, representing a common interest. The expression of individual points of view is, however, also invited, as this supplies the Committee with the kind of evidence which it needs to render its activities effective.

Further, it is felt that a useful purpose would be served if the Allied Societies were to consider the desirability of establishing their own committees of younger members, to co-ordinate opinion in their particular areas and report to the R.I.B.A. Junior Members' Committee, who would then be in a real position to report to the Council upon "the views, activities and interests of the younger members of the profession."

Yours faithfully,
JOHN SUMMERSOHN,
Chairman,

R.I.B.A. Junior Members' Committee.

A list of the members of the Committee, with recent changes in its personnel, can be found on p. 621 of the last number of the JOURNAL. This shows the various interests which are represented on it.—ED.

WREN'S IDEA OF BEAUTY

The Country Club,
651 Bubbling Well Road,
Shanghai.

14.4.37.

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—It gave me the greatest pleasure to read Mr. Summerson's brilliant essay on Wren, which was published in your columns last February. There can be no doubt that the thoroughness of his research and the clearness of mind which he has turned on this period have meant a great deal to all students of architecture.

That the essay was stimulating and original goes without saying. Perhaps, however, it should not be allowed to pass without discussion, as it is only too rarely that we have such intellectual stimulants.

Wren, Mr. Summerson tells us, believed that natural beauty is from geometry, and consists of uniformity and proportion. This, Mr. Summerson contends, is wrong, and clearly shows the limitations of Wren.

8 May 1937

I would rather agree with Wren. For the very definition of geometry, the science of magnitudes—whether lineal, superficial, or solid—with their proportions and relations in space, starts us wondering what forms are really unrelated and without governing laws. Should we not agree beauty is perfect proportion and perfect relationship to other proportionate dimensions and the reiteration of this harmony? That multiplication and adjunction qualify this beauty is true. But these can be compared possibly to the curve of a graph. Beauty, then, is found when geometric relationships are entirely satisfactory. That we are not able always to find the relationships in formula does not make them the less related, but rather shows the limitations of our knowledge of nature's laws. Mr. L. Moholy Nagy says "The root of architecture lies in the mastery of the problem of space, the practical development lies in the problem of construction. . . ." Beauty must be the result of geometric reasoning with relation to space; that genius may have produced beauty without the formula on his tongue only means that his subconscious mind reasons either from customary beauty or stored empiricism. For no one can produce visual beauty who has not seen beauty.

Intellect, then, despite popular feeling to the contrary, is not tyrannous. To go a step further and consider the universe in which we live. In order to live perfectly, we have to free our minds of all conscious thought and by harmonising the body, as in Buddhist teachings, with the time of the universe reach out seeking the great perfection—which is the ultimate harmony of "one" of everything.

Relationships, then, there are for all beauty, but we have to seek them by reason, for we cannot create this beauty of space and body relationship, although having sensed it in the mind. Therefore, recognising that that perfect harmony can be obtained, we must seek it constructionally and by reason.

Wren, then, we can say, should be appreciated for this very greatness; that he also was considered by Mr. Summerson as Baroque in his handling of customary beauty only shows that he had also a feeling for space relationships rather than the text-book laws, which were then, as now, far too inadequate to deal with all occasions. Had he felt this sufficiently strongly, with his scientific attitude towards architecture, he would have advanced building through two and a half centuries in a stride. We are only just taking up where he left off.

Yours faithfully,

D. G. MIRAMS [A.]

"FAIR WEAR AND TEAR"

"Northam,"
47 Belmont Road,
Uxbridge, Middlesex.

8.4.37.

To the Editor, JOURNAL R.I.B.A.

SIR.—The somewhat complicated case of *Taylor v. Webb*, which is reported in the JOURNAL of 20 March, shows that the words "fair wear and tear" are provocative of considerable litigation, and I suggest that this antiquated phrase should be remodelled; lawyers are prone to keep to the same phrases so as not to run the risk which a change might entail, but, on the principle that "fools rush in where angels fear to tread," I make bold—as a landlord, too—to suggest that the repairing clauses of leases and agreements should be unequivocably stated, as for instance: "The tenant undertakes to keep the premises, etc., in good and tenable repair (another old phrase—[sic]), but under no circumstances will

the landlord be liable to do any interior repairs. Should any defects in roof or walls develop as a result of circumstances over which the tenant has no control, the landlord will cause them to be repaired, but the tenant must draw the landlord's attention to the defects in reasonable time as a preliminary condition."

Some such clause drawn by a qualified lawyer would, I think, be preferable.

Yours, etc.,

A. HARRY HERON [Ret. A.]

CHESTER JONES

*University of Cambridge School of Architecture,
1 and 2 Scroope Terrace,
Cambridge.*

13.1.37.

To the Editor, JOURNAL R.I.B.A.

SIR.—The little book on the brilliant student who left Cambridge University in 1927 with a Commonwealth Fellowship and who died in 1933, and which is reviewed by Mr. A. L. N. Russell, recalls vividly the personality of the man to those who were privileged to know him. They can see in it his abounding energy, but energy, to other people, can be tiring. Chester Jones was much more than energetic in an architectural sense, though he was that to the full. He was an excellent companion, in fact, the very best, as though he had strong opinions, he was receptive, and quick to realise the things he did not know so much about as other people. He was completely alive to his finger tips, and as he was naturally musical and had read widely he was one of the most stimulating and thoroughly delightful people I have ever met. I was able to appreciate the whole of him when he assisted me at Glastonbury in 1926, as we were thrown together for several weeks, both in work and in recreation.

The few friendships he made in this country were with men who did not resemble him in the least, though they had solid qualities. It is obvious, from his diary, that he made many friendships in America. I hope that Dr. Guest's book will be read, especially by students of to-day. The diary is certainly a gem.

Yours faithfully,
THEODORE FYFE [F.]

A.P.S. DICTIONARY

*School of Arts and Crafts,
Dowsett Avenue,
Southend-on-Sea.*

22.3.37.

To the Editor, JOURNAL R.I.B.A.

DEAR SIR.—In the recent distribution of surplus books to libraries of the Allied Societies, a set of unbound copies of the *Dictionary of Architecture*, published by the Architectural Publications Society, edited by W. Papworth, was sent to the Southend Chapter of the Essex, Cambridgeshire and Hertfordshire Society of Architects for their library. The set of parts is complete except the letter S, part 16. I would be much obliged if any of your readers could possibly help the Chapter to complete the set by supplying the missing one in question, or put me in touch with any source from whence it could possibly be obtained.

Yours faithfully,
NIEL MARTIN-KAYE [F.]

Notes

R.I.B.A. DANCE CLUB

The last of the four dances organised this Session will be held on 1 June. It will start at 9 p.m., and finish at 1 a.m. Single tickets are 6s. each, or 5s. each for four or more, but not more than ten tickets will be issued to any one person. Applications for tickets should be made at least four days beforehand, and must be accompanied by cheques or postal orders for the appropriate amount. These should be made payable to and sent to Mr. R. W. H. Robertson, Clerk to the Dance Club, at 66 Portland Place. Members will make their own arrangements for alcoholic refreshments.

THE SOANE MEDALLION AND THE TITE PRIZE PRELIMINARY COMPETITIONS

In the United Kingdom 117 students took part in the Preliminary Competition for the Soane Medallion and 164 students took part in the Preliminary Competition for the Tite Prize.

The following have been selected to take part in the Final Competitions:—

THE SOANE MEDALLION

- Mr. John A. Ashworth (Liverpool School of Architecture).
- Mr. F. Woodhouse Bickerton (Armstrong College School of Architecture, University of Durham, Newcastle-on-Tyne).
- Mr. Hubert H. Castle (Leeds School of Architecture).
- Mr. W. N. B. George (Liverpool School of Architecture).
- Mr. H. N. Hoskins (School of Architecture, The Polytechnic, Regent Street, London).
- Mr. N. William Johnson (Leeds School of Architecture).
- Mr. J. Tenniswood Lupton (Leeds School of Architecture).
- Mr. John Needham (Leeds School of Architecture).
- Mr. John Ogilvie (School of Architecture, Edinburgh College of Art).
- Mr. J. D. Sephton (Liverpool School of Architecture).
- Mr. R. V. Ward (Liverpool School of Architecture).
- Mr. Peter Whiston (School of Architecture, Edinburgh College of Art).
- Mr. Frank White (Leeds School of Architecture).
- Mr. J. T. Wilkinson (Department of Architecture, University of Sheffield).
- Mr. A. B. Williams (Liverpool School of Architecture).

THE TITE PRIZE

- Mr. Lawrence F. Baker (Bartlett School of Architecture, University of London).
- Mr. Frank Booth (Leeds School of Architecture).
- Mr. Harold E. Burton (Birmingham School of Architecture).
- Mr. Frank A. Evans (Royal Academy School of Architecture).
- Mr. C. R. Fowkes (Department of Architecture, Northern Polytechnic, Holloway, London).
- Mr. Ronald Harrison (Glasgow School of Architecture).
- Mr. John R. Penoyre (School of Architecture, Architectural Association, London).
- Miss Jean P. Reid (School of Architecture, Edinburgh College of Art).
- Mr. Andrew Renton (School of Architecture, Edinburgh College of Art).
- Mr. Eric Ritter (Department of Architecture, Northern Polytechnic, Holloway, London).
- Mr. William L. Roworth (School of Architecture, Edinburgh College of Art).
- Mr. F. William Smith (R.W.A. School of Architecture, Bristol).
- Mr. Austyn G. Snowden (Leeds School of Architecture).
- Mr. Matthys Tauté (School of Architecture, Architectural Association, London).
- Mr. Phippo Turnbull (School of Architecture, Edinburgh College of Art).
- Mr. I. F. Warwick (School of Architecture, The Polytechnic, Regent Street, London).

R.I.A.S. ANNUAL CONVENTION

The 21st annual convention of the Royal Incorporation of Architects in Scotland will be held at St. Andrews on Friday and Saturday, 4 and 5 June. The programme will be as follows:—

Friday, 4 June.—Annual general meeting 3 p.m. in the Town Council Chambers, when the President and Council for 1936-37 will present their report, new Council members will be elected, and the President for 1937-38 will be elected. (The Council has nominated Mr. C. G. Soutar [F.J.].) At 4 p.m. there will be a reception in the Town Hall, with tea provided by the St. Andrews Town Council. At 7.15 for 7.30 there will be the dinner in the Grand Hotel. (Tickets 12s. 6d., excluding wines.)

Saturday, 5 June.—Visit to Falkland Palace by bus, leaving 9.30 a.m. (charge 3s. 6d.). Lunch 1 p.m. at the Grand Hotel as guests of the Dundee Institute of Architects. Motor tour during the afternoon to Leuchars and Earlshall (charge 1s. 6d.). Tea at the Grand Hotel as guests of Mr. A. D. Haxton, President of the Dundee Institute of Architects.

Ladies and gentlemen friends may be invited to all functions. Further information can be obtained from the Secretary, Mr. J. T. Middleton, 15 Rutland Square, Edinburgh. Applications should be made not later than 26 May.

COMMEMORATIVE LECTURE ON THE FOUNDATION OF ADELAIDE

Dr. Thomas Adams [F.] will deliver a lecture at The Royal Empire Society, Northumberland Avenue, on the afternoon of 31 May. The lecture will be illustrated by lantern slides and is given under distinguished Colonial patronage. It is at 4.30 p.m.

Tickets for free admission may be obtained by application in writing to Mr. W. Loftus Hare, c/o The Secretary, Royal Empire Society.

MR. THEODORE FYFE

Mr. Theodore Fyfe [F.] has been elected an Honorary Student of the British School at Athens.

THE R.I.B.A. FINAL AND SPECIAL FINAL EXAMINATIONS

The following are the dates on which the forthcoming examinations will be held:—
Final Examination

14, 15, 16, 17, 19, 20 and 22 July 1937. (Last day for receiving applications, 14 June 1937.)
Special Final Examination

14, 15, 16, 17, 19 and 20 July 1937. (Last day for receiving applications, 14 June 1937.)

C.P.R.E. ANNUAL GENERAL MEETING, 1937

The annual general meeting of the Council for the Preservation of Rural England will be held at the R.I.B.A. on Tuesday, 25 May, at 3 p.m. The Earl of Crawford and Balcarres will be in the chair, and the speaker will be the Rt. Hon. Leslie Hore-Belisha, M.P. Minister of Transport. Any member of the R.I.B.A. who would like to attend should apply to the C.P.R.E., 4 Hobart Place, London, S.W.1.

NOTES FROM THE MINUTES OF THE COUNCIL
12 April 1937

BRITISH ARCHITECTS' CONFERENCE 1938

Upon the recommendation of the Allied Societies' Conference it was agreed to accept the invitation of the Wessex Society of Architects to hold the British Architects' Conference at Bristol in 1938.

CONFERENCE TO CONSIDER THE POSSIBLE INSTITUTION OF COURSES OF INSTRUCTION, EXAMINATIONS AND THE CREATION OF A DIPLOMA IN ILLUMINATING ENGINEERING

Mr. Walter Goodesmith [A.I.], hon. secretary of the Science Standing Committee, was appointed as an additional representative of the R.I.B.A. to the above conference.

THE NEW BUILDING COMMITTEE

The work for which they were appointed having been completed, it was agreed to dissolve the New Building Committee, and the cordial thanks of the Council have been conveyed to all the members of the Committee.

PRESENTATIONS TO THE LIBRARY

It was agreed to send letters of thanks to the following for their generous presentations to the Library :—

- Mr. S. D. Kitson [F.I.]
- Mr. David Stokes [A.I.]
- Mr. T. Alwyn Lloyd [F.I.]
- Mr. J. E. Yerbury [F.I.]
- Mr. P. Morton Shand,

OFFICERS OF THE BOARD OF ARCHITECTURAL EDUCATION 1937-1938

The following appointments were made for the year ending 31 March 1938 :—

- | | |
|---|-----------------------------|
| Mr. T. A. Darcy Braddell : Chairman of the Board. | Vice-Chairmen of the Board. |
| Mr. Hubert Lidbetter (chairman of the Examinations Committee) | |
| Mr. Joseph Addison (chairman of the Schools Committee) | |
| Mr. W. B. Edwards (chairman of the Prizes and Scholarships Committee) | |
| Mr. A. B. Knapp-Fisher : Hon. Secretary of the Board. | |

THE COMPOSITION OF THE BOARD AND ITS COMMITTEES
The R.I.B.A. Members of the Board of Architectural Education

and the Committees of the Board were appointed for the year ending 31 March 1938.

COMPETITIONS AND THE ROYAL FINE ART COMMISSION

On the recommendation of the Competitions Committee it was decided to insert the following paragraph in the " Directions for Assessors " :—

" The Assessor should bear in mind that it may be necessary for the selected design to be submitted to the Royal Fine Art Commission, and it is desirable that he should draw the attention of the successful competitor to this possibility immediately after the award is made. If before drawing up the conditions the Assessor knows definitely that it will be necessary for the selected design to be submitted to the Royal Fine Art Commission, it would be well for him to insert a paragraph to this effect in the conditions."

COMPETITION ESTIMATES

On the recommendation of the Competitions Committee it was decided to amend the fourth paragraph of Clause 3 of the " Directions for Assessors " to read as follows :—

" It is advisable to state the price per foot cube at which the Assessor is satisfied that the proposed building can be built, and when a maximum expenditure is contemplated it should be stated, and competitors should be told that this sum must not be exceeded. An Assessor must not allow a limit of cost to be fixed unless he is satisfied that the proposed building can be built within it."

MEMBERSHIP

The following members were elected :—

As Fellows	7
As Associates	24
As Licentiates	5

Election, 10 May 1937

Applications for membership were approved as follows :—

As Honorary Associates	3 applications.
As Fellows	2 ..
As Associates	23 ..
As Licentiates	5 ..

Resignations

The following resignations were accepted with regret :—

- Charles Edward Tebbs [F.I.]
- Reginald Arthur Hyatt Phipp [A.I.]

Obituaries

MR. SEIICHIRO CHUJO (Hon. A.I.)

Mr. Seiichiro Chujo, whose death in 1936 has been recorded in the JOURNAL, was an Honorary Associate of the Institute since 1926. He was born in 1868 and in 1898 he graduated from the Engineering College of the Tokio Imperial University and in 1904 came to England, and was at Cambridge for three years. He built a large number of civic buildings, schools, banks, clubs, hospitals and private houses, besides factories and warehouses all over Japan : and held many important appointments. Before he came to England he was architect of the Department of Education, and later became Vice-President of the Institute of Japanese Architects, President of the Nippon Architects' Association, and President of the Society of National Arts. In 1923 he was awarded the Croix de Chevalier de la Légion d'Honneur by the French Government for his efforts to introduce French art into Japan.

W. B. FLETCHER (F.I.)

Mr. William Fletcher, who died on 2 February, trained at the St. Helens Municipal Technical School, and was articled to Mr. Frank S. Biram [F.I.], St. Helens, with whom he went into partnership in 1910. The practice will be carried on by Mr. Biram.

Mr. Fletcher had made a special study of school planning, and was responsible with his partner for all the schools erected by the St. Helens Education Authority, as well as for schools at Chorley, Bury and Eccles (Manchester) and elsewhere. He was also a member of the Panel for the St. Helens Housing Scheme (1921-23) and for the Widnes scheme during the same years. Mr. Fletcher also executed numerous churches, church halls, hotels, hospitals and nurses' homes, besides a great deal of domestic work.

W. F. R. HAM (L.)

Mr. William Ham, who died on 10 January, was a member of the Council of the Exeter Branch of the Devon and Cornwall Architectural Society.

He was born in 1882, and articled to J. M. & A. J. Pinn, of Exeter, and later became chief assistant to the Small Holdings Department of the Devon County Council. He started to practise on his own in 1924. He executed domestic work in Exeter and in the county and several garages, and made alterations and additions to public houses for the City Brewery Company, Exeter. Mr. Ham was also honorary surveyor to the Exeter Freemasons Hall and valuer and surveyor to the Co-operative Permanent Building Society. He became a Licentiate of the Institute in 1931, and succeeded in practice by P. G. Prewett [L.] and T. F. Webber.

ALLIED SOCIETIES

ESSEX, CAMBRIDGE AND HERTFORDSHIRE SOCIETY OF ARCHITECTS

A LECTURE ON EASEMENTS OF LIGHT

An informal talk on Easements of Light and on Modern Methods of Measuring Daylight, and of Assessing Compensation, was given by Mr. John Swarbrick [F.I.A.] at the Tindal Café, Chelmsford, on Tuesday, 23 February 1937, to the members of the Essex, Cambridge and Hertfordshire Society of Architects. The chair was taken by Mr. F. W. Burnett, M.C. [J.I.A.]. The lecture was illustrated by lantern slides. Mr. Swarbrick began by referring to the value of light, and called attention to the effect of it on vegetation, contrasting the conditions in summer and winter. This change, he stated, was due to the altitude of the sun. The behaviour of plants in daylight was also mentioned and the tendency of growth towards the sources of light, in a dark room, was referred to. The effect of light on health was also the subject of comment, and the value of light treatment in cases of surgical tuberculosis and of rickets in children was explained. It was pointed out that periods of ill-health and epidemics often occur at the end of the winter period, when the vitality had been reduced, owing to loss of sunshine for some months. Particulars were given of the importance attached to light in ancient times and of the ancient Roman Law of Light. An inscription relating to compensation paid, in respect of loss of light, in 10 B.C., found in the Temple of Apollo, at Pompeii, was illustrated. The lecturer described the zeal with which the Emperor Theophilus insisted upon light being preserved in A.D. 830. The drastic method of remedying infringements of light, by pulling down structures, in England in the 17th century, was also mentioned. This arbitrary method of preserving light was followed by the *Prescriptio Act* and the granting of Injunctions, whereby the erection of new buildings might be restrained. The granting of Mandatory Orders was also alluded to. Some of the chief points in the Colls case were briefly summarised and reference was made to the so-called 45 degree rule, to which Vice-Chancellor Stewart at one time attached so much importance. The lecturer expressed the view that the judgment in the Fishenden case, which went to the Court of Appeal last year, would, in all probability, convince practitioners that the only satisfactory criterion that can be adopted, in determining what is an actionable infringement, is that provided by contoured Daylight Plans. Modern methods of measuring daylight were referred to and technical operations were described. Attention was called to the error of assuming that the average sky brightness of 500 foot candles, adopted in connection with Right of Light cases in this country, was one that could be used in dealing with Right of Light cases in all parts of the world. The lecturer explained that this could not be the case, as average sky brightness obviously depended upon the altitude of the sun. Mr. Swarbrick added that, when he gave evidence in a Right of Light case at Gibraltar in 1935, he assumed that the average sky brightness there, during late autumn, winter and early spring, should be taken as 1,500 foot candles, or three times as much as in England. The Photo-Theodolite, invented and patented by the lecturer, was exhibited, and its many uses explained. Finally, the extent to which loss of light affected the rental and capital values of property was discussed, and reference was made to a series of cases, in which interesting points had arisen, including one in which building owners undertook to pay several thousands of pounds compensation, without troubling, in the first instance, to enquire whether the windows, in respect of which the claim had been made, were ancient lights or not. It was only realised that they were not ancient lights after the discussion regarding compensation had been concluded.

A vote of thanks to the lecturer was moved by Mr. E. P. Archer [F.I.A.] and seconded by Mr. F. Wykeham Chancellor [F.I.A.]. A general discussion followed.

WEST YORKSHIRE SOCIETY OF ARCHITECTS

At a meeting of the West Yorkshire Society of Architects in the Leeds College of Art on Thursday, 15 April 1937, Mr. E. Berry Webber [A.I.A.] gave a lecture on "The Civic Centre." Mr. Webber devoted his opening remarks to the architectural competition system. As Chairman of the Competition Committee, he stated that the Committee have endeavoured to put competitions on a clean, firm basis for all concerned. He stressed the necessity of a competent and fully trained assessor, maintaining that the whole future of competitions depends on the assessor. He must thoroughly consider the requirements of the proposed building and make quite certain that they come within the bounds of the funds available. It would be a great advantage, when drawing up competition conditions, to state a specific price per cubic foot to be used as a definite basis as estimate of cost.

Mr. Webber appealed to the younger members of the profession to keep up the tradition of architectural competitions. The young architect must grasp the opportunities now presented to him by the promotion of the numerous competitions.

He then proceeded to discuss the various problems and requirements in the planning of civic centres. We have, as yet, in England no complete example of the civic centre, including, as it should, an assembly hall or guildhall, municipal offices, council chamber and civic suite, central library and art gallery and school of art, law courts, central fire and police stations, and the various clinics, also the wider activities, including playing fields, gymnasiums, etc. We are apt to use the term rather loosely, applying it to any group of civic buildings. We may trace the first attempts at civic planning back to the ancient Greeks and Romans. Our first large attempt in this country has been at Cardiff. The necessity of centralisation is obvious, for economy, efficiency, and from an architectural point of view, and a city is known by its civic buildings and civic pride is a very definite need. But a great responsibility rests on the local authority in their choice of a site. Farsightedness and an appreciation of future needs is an essential factor of any public body, and it is the duty of architects to impress this fact on the local authorities. We must legislate and plan for the future.

A civic building should express in appearance its function, namely, a dignified centre for administration of local government.

A series of slides were shown dealing with the three large centres at Cardiff, Swansea, and Southampton (Mr. Webber being the architect to the latter).

Mr. Webber discussed the various aspects in these specific cases, giving suggestions and ideas on the solving of the architectural problems involved.

In proposing a vote of thanks, Mr. Norval R. Paxton [J.I.A.] endorsed Mr. Webber's advice to young architects to grasp the opportunities presented by architectural competitions. Owing to the cost of running a competition, there was a lack of the smaller type of schemes, but it is hoped that something may be done by the R.I.B.A. to render the running of these smaller competitions easier.

Mr. Paxton expressed his admiration for Mr. Webber's civic centre at Southampton, and appreciated the careful way in which he had gone over the plans during the lecture and discussed the various problems.

In seconding the vote of thanks, Mr. Victor Bain [F.I.A.] expressed the view that a national plan for civic development was required and not merely regional schemes. Mr. Wilson then conveyed the thanks of the meeting to Mr. Webber.

Membership Lists

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 12 April 1937:—
CALDER: IAN FORTUNE, c/o High Commissioner for New Zealand, New Zealand House, 415 Strand, London, W.C.

GARTON: ARTHUR ERNEST JAMES, 34 Bedford Square, London, W.C.1.

GRIFFITH: JOHN LEO, 53 Strand Road, Sandymount, Dublin.

HARDY: KENNETH OSWALD WALTER, Marryott House, Prince George Avenue, Southgate, N.14.

MASON: OWEN JOHN CURRIE, c/o New Zealand House, Strand, London, W.C.

PERRY: NORMAN, 91 Eaton Terrace, London, S.W.1.

PETERSON: ARTHUR FREDERICK, 20 Leinster Square, Bayswater, W.2.

ROBERTSON: ALAN WILLIAM SNOWDON, "Stapezton," 1 Readhead Road, South Shields.

SIDES: Miss ELIZABETH FRANCES, 27 Brunswick Square, London, W.C.1.

VERITY: TERENCE, Lavender Cottage, The Vale, Hampstead, N.W.3.

WILSON: ALLAN BARROWMAN, Fernlea, Alexandra Avenue, Prestwick, Ayrshire, Scotland.

R.I.B.A. PROBATIONERS

During the month of April 1937 the following were enrolled as Probationers of the Royal Institute:

ALEXANDER: ARTHUR HENRY, 96 Bedford Street South, Liverpool.

ALLERTON: KENNETH, 24 Pembridge Gardens, W.2.

ANSTEY: EDWARD GEOFFREY, Market Place, Middleham, Yorks.

APPLETON: HAROLD, 3 Portland Road, Gravesend, Kent.

BENNETT: EDWIN, c/o Mr. L. Woodhouse, 182 Brixton Hill, Brixton, S.W.2.

BOUCHER: BERTRAM, WILLIAM, "The Elms," London Road, South Brent, Essex.

BOWES: SIDNEY RAY, 37 Scarisbrick Drive, Liverpool, 11.

BROMAGE: FREDERICK WILFRED ARTHUR, 29 Commercial Road, Hereford.

BROWN: RICHARD, 74 Sandforth Road, West Derby, Liverpool, 12.

CARVER: KENNETH MALTBY, The Rectory, Swepston, Leicester.

CONNER: JAMES, 9 Barclay Road, Inverurie.

COOK: DAVID HARRY JOSEPH, 20 Cleopas Street, Dingle, Liverpool, 8.

DAVIN: GERALD, 5F Montagu Mansions, W.1.

DICKINSON: JACK CLIFFORD, 26 Hatherley Gardens, East Ham, E.6.

ELPHICK: JOHN CLEMENT, 29 The Drive, Gosforth, Newcastle-on-Tyne, 3.

FIRBY: GEORGE, 100 Amlaby Park Road North, Hull.

FOSTER: KENNETH ERIC, 4 Grove Road South, Southsea, Hants.

FOWKES: ERIC STUART, 133 St. George's Avenue, Wolstanton, Stoke-on-Trent.

GILL: GEORGE ALEXANDER, 551 East Prescot Road, Liverpool, 14.

HADRICK: FRED, "Holme Mill," Aycliffe, Darlington.

HALLAM: ARTHUR, 13 Crescent Road, Egremont, Wallasey, Cheshire.

HATTON: JOHN S., 32 Ashton Street, Preston, Lancs.

HEARN: (Miss) ILA ROSE, 24 Guilford Street, W.C.1.

HOUSTON: THOMAS TODD, 6 Harberton Avenue, Belfast.

HUBBARD: PHILIP PETER, 153 Birchfields Road, Manchester, 14.

HUGGINS: FREDERICK RALPH, 31 Innox Road, Trowbridge, Wilts.

HUNT: MICHAEL ANTHONY, 5 Castello Avenue, Putney, S.W.15.

JAQUES: DONALD GEORGE, 24 Franklin Road, Bexleyheath, Kent.

KIDBY: CHARLES ROBERT ERNEST, Ailsa, 53 John Street, Brightlingsea, Essex.

KIRK: STANLEY LAWRENCE, c/o S. C. Phillips, Sterling Chambers, Chapel Road, Worthing, Sussex.

LANCASTER: JOHN LESLIE, 35 Hilcote Street South, Normanton, near Alfreton, Derbyshire.

LEACH: WILLIAM NORMAN, "Duryard," Upton Pyne, near Exeter, Devon.

LEES: WILLIAM PERCIVAL, 8 Fisher Street, Allerton, Derby.

LOUGHER: ROBERT MORGAN, Hillside, Thornhill, Llanishen, Cardiff.

MAGGS: ROBERT PERCY, 126 Wellington Buildings, Ebury Bridge Road, S.W.1.

MASON: JAMES EDWARD, 7 Booth Street, Burley-in-Wharfedale, Yorks.

MERRALS: ROY CLEMENT, 10 Wyvis Street, Bromley-by-Bow, E.14.

MORGAN: ROBERT OSMAN, Glebe Cottage, Walford, Ross-on-Wye.

MURRELL: HARRY, 69 St. Edmund's Road, Babbscombe, Torquay, Devon.

OLLE: HENRY ERNEST, 57 Rinton Road, Hastings, Sussex.

PEARSON: JOHN HENRY, 117 Winchester Avenue, Kingsbury, N.W.10.

PORTER: JASPER MALBY, 9 The Avenue, Sneyd Park, Bristol.

PRATT: HAROLD JAMES CULLERNE, 32 Arundel Gardens, Goodmayes, Essex.

QUARRASS: SIDNEY, 18 Delemere Buildings, Collingwood Street, E.1.

RAIKER: WILLIAM GORDON, 65 Broadclyst Gardens, Thorpe Bay, Essex.

REED: WILLIAM JOHN, 14 Belvedere Road, Taunton, Somerset.

ROBINSON: HAROLD, "Church View," Kilham, Driffield, E. Yorks.

SHEEHY: GEORGE FRANCIS PATRICK, 3 Heywood Road, Harrogate, Yorkshire.

SOLVEN: DENYS WILLIAM, Crown Close, Bromsgrove, Worcestershire.

SOWTER: ANTHONY BAGNOLD, c/o W. H. Godfrey, Esq., Lewes House, Lewes.

TAYLOR: HERBERT WILLIAM, "The Willows," 65 Carrington Road, Chorley.

TOZER: WILLIE, Church House, Denbury, Newton Abbot, Devon.

TURNER: NEWMAN GEORGE EFFINGHAM, 53 Wallace Road, Coventry.

TURNER: REGINALD ALEXANDER BERTOUMIEUX, 6 Upper Dale Road, Derby.

VEEVERS: WILLIAM HENRY, 39 Downham Road, Chatburn, near Clitheroe.

WAKEFIELD: VICTOR HUGH, "Castanea," 4 Woodlands Road, Bickley, Kent.

WHITEHEAD: WILLIAM SAXON, "Anglo Villa," Holmfield Road, Fulwood, Preston, Lancs.

WILLIAMS: JOSEPH EDWARD, 17 Hill Street, Rhos, near Wrexham.

Notices

SPECIAL GENERAL MEETING, MONDAY, 10 MAY 1937, AT 5 p.m.

Notice is hereby given that a Special General Meeting of the Royal Institute of British Architects will be held at 66 Portland Place, London, W.1, on Monday, 10 May 1937, at 5 p.m., when the subjoined Resolution will be proposed.

RESOLUTION

That subject to the approval thereof by the Lords of His Majesty's Most Honourable Privy Council the regulations set forth in the printed document produced to this meeting and for the purpose of identification signed by the Chairman thereof be made and adopted as the Bye-laws of the Royal Institute to the exclusion of and in substitution for all the existing Bye-laws.

By Order of the Council.

IAN MACALISTER,
Secretary.

- N.B.—(1) For the convenience of members there is enclosed with this issue of the JOURNAL a print showing on the left-hand pages the existing Bye-laws with the deletions proposed in italics and on the right-hand pages the proposed amendments in heavy type.
- (2) If the Resolution set out above is duly passed a further General Meeting will be convened at which it will be submitted for confirmation.

ONE HUNDRED AND THIRD ANNUAL GENERAL MEETING, MONDAY, 10 MAY 1937, AT 8.30 P.M.

The One Hundred and Third Annual General Meeting will be held on Monday, 10 May 1937, at 8.30 p.m. for the following purposes :—

To read the Minutes of the Tenth General Meeting held on Monday, 26 April 1937; formally to admit members attending for the first time since their election.

To receive the Annual Report of the Council and Standing Committees for the official year 1936-1937, printed on pp. 593-638 of the last issue of the JOURNAL. Copies of the report will be available for members at the meeting.

To nominate candidates (two members) for the office of Hon. Auditors for the ensuing year.

To receive the list of attendances at the Council and Standing Committees during the Session.

EXHIBITION OF THE WORK OF PAST STUDENTS AND STAFF OF THE LIVERPOOL SCHOOL OF ARCHITECTURE, 30 APRIL TO 14 MAY 1937

The Exhibition of the Work of Past Students and Staff of the Liverpool School of Architecture in the R.I.B.A. Henry L. Florence Hall will remain open until Friday, 14 May, inclusive, between the hours of 10 a.m. and 8 p.m. (Saturday 10 a.m. and 5 p.m.).

R.I.B.A. RECEPTION, FRIDAY, 28 MAY 1937

It has been decided by the Council to hold a Reception on Friday, 28 May 1937, from 8.30 p.m. to 12.30 a.m.

Members and guests will be received by the President and Mrs. Percy Thomas in the Henry Florence Hall from 8.45 p.m. to 9.30 p.m., and light refreshments and music will be provided. There will be dancing from 11 p.m. to 12.30 a.m.

A large number of distinguished guests is expected to be present and it is anticipated that a considerable number of members will wish to attend. Members may bring private guests—ladies or gentlemen.

The price of the tickets will be 5s. with an additional charge of 5s. for each private guest.

Members are requested to make a note of the date of the Reception, and those who intend to be present are particularly requested to submit their applications, together with their cheques, as soon as possible.

BRITISH ARCHITECTS' CONFERENCE, LEEDS, 23-26 JUNE 1937

The Annual Conference of the Royal Institute of British Architects and of its Allied and Associated Societies will take place at Leeds from 23 to 26 June 1937.

All members and students of the R.I.B.A. and all members and students of the Allied and Associated Societies are cordially invited to attend the Conference. [Full particulars were enclosed with the last issue of the JOURNAL.]

Members of the R.I.B.A. and the Allied Societies who are officials of local authorities will be cordially welcomed as delegates to the Conference.

It is expected that there will be a large attendance of members from all parts of the country, and they are urgently requested to arrange for their hotel accommodation at the earliest possible date so as to avoid the risk of disappointment.

In response to enquiries received the principal hotels nearest the various centres are the Great Northern, Metropole, Mount (Temperance) near the University, Griffin (Commercial), and Victory (Trust House).

In view of the very large number of Overseas visitors to Britain on account of the Coronation, delegates to the Conference who intend to stay at any of the Harrogate hotels are advised to book as early as possible.

It will greatly facilitate the arrangements if members who propose attending will fill up the fly sheet attached to the programme and return it to the Secretary R.I.B.A. not later than 12 June.

ROYAL INCORPORATION OF ARCHITECTS IN SCOTLAND

ANNUAL CONVENTION 1937

The Annual Convention of the Royal Incorporation of Architects in Scotland will take place at St. Andrews, Fifeshire, on Friday and Saturday, 4 and 5 June 1937.

THE USE OF THE TITLES "CHARTERED ARCHITECT" AND "REGISTERED ARCHITECT"

Now that the Registration Act is in force the Council have been asked to give advice with regard to the best way to use the title "Registered Architect" by members of the R.I.B.A. who have been placed on the Register, and who already have the right to use the designation "Chartered Architect."

The Council recommend that members of the R.I.B.A. who have been registered should use the designation "Chartered and Registered Architect."

ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 19 July 1937 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Friday, 14 May 1937.

LICENTIATES AND THE FELLOWSHIP

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

OVERSEAS APPOINTMENTS

When members are contemplating applying for appointments overseas they are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

NEW BUILDING MATERIALS AND PREPARATIONS

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

THE NATIONAL ASSOCIATION OF WATER USERS

Members are reminded that the National Association of Water Users, on which the R.I.B.A. is represented, exists for the purpose of protecting the interests of consumers.

Members who experience difficulties with water companies, etc., in connection with fittings are recommended to seek the advice of the Association. The address of the Association is 46 Cannon Street, London, E.C.4.

Competitions

The Council and Competitions Committee wish to remind members and members of Allied Societies that it is their duty to refuse to take part in competitions unless the conditions are in conformity with the R.I.B.A. Regulations for the Conduct of Architectural Competitions and have been approved by the Institute.

While, in the case of small limited private competitions, modifications of the R.I.B.A. Regulations may be approved, it is the duty of members who are asked to take part in a limited competition to notify the Secretary of the R.I.B.A. immediately, submitting particulars of the competition. This requirement now forms part of the Code of Professional Practice in which it is ruled that a formal invitation to two or more architects to prepare designs in competition for the same project is deemed a limited competition.

ABERDEEN : LAY-OUT OF KINCORTH

The Corporation of the City and Royal Burgh of Aberdeen invite architects to submit in competition designs for the lay-out of a part of Kincorth Estate, Aberdeen.

Assessor : Dr. Thomas Adams, F.S.I., P.P.T.P.I. [F].

Premiums : £500 and £350 to be divided between the authors of not more than three designs next in order of merit to be decided by the Assessor.

Last day for submitting designs : 31 July 1937.

Last day for questions : 31 March 1937.

Conditions of the competition may be obtained on application to Mr. G. S. Fraser, Town Clerk, Town House, Aberdeen. Deposit £1 1s.

BELFAST : WATER COMMISSIONERS' OFFICES

The Belfast and District Water Commissioners invite architects resident in Great Britain and Northern Ireland to submit in competition designs for new Offices.

Assessor : Mr. H. Austen Hall [F].

Premiums : £300, £200 and £100.

Last day for sending in designs : 31 July 1937.

Last day for questions : 31 May 1937.

Conditions of the competition may be obtained on application to Mr. W. T. Quinn, O.B.E., Secretary and Registrar, Water Offices, Belfast. Deposit £1 1s.

BRISTOL : NEW CHURCH

The St. Leonards (City) Vestry invite practising architects who are members of the Wessex Society of Architects to submit in competition designs for a new Church at Redfield, St. George's, Bristol.

Assessors : Mr. G. D. Gordon Hake, R.W.A. [F].

Mr. H. Stratton Davis, M.C., F.S.A. [F].

The Rev. J. M. D. Stancomb } To count as
The Rev. I. T. Page-Wood } one vote.

Premiums : £100, £50, and £30.

Last day for submitting designs : 21 May 1937.

Last day for questions : 22 March 1937.

CAMBRIDGE : NEW CREMATORIUM

The Corporation of Cambridge invite architects who have an office within 150 miles of Cambridge to submit in competition designs for a new Crematorium, to be erected at Fen Ditton Lane.

Assessor : Mr. H. S. Goodhart-Rendel [F].

Premiums : £100, £60 and £40.

Last day for submitting designs : 30 June 1937.

Last day for questions : 30 April 1937.

Conditions of the competition may be obtained on application to Mr. C. H. Kemp, Town Clerk, The Guildhall, Cambridge. Deposit £1 1s.

FRIERN BARNET : NEW MUNICIPAL BUILDINGS

The Friern Barnet Urban District Council invite architects to submit in open competition designs for new Municipal Buildings.

Assessor : Mr. C. Cowles-Voysey [F].

Premiums : 150 guineas, 100 guineas and 50 guineas.

Last day for submitting designs : 21 June 1937.

Last day for questions : 22 March 1937.

Conditions of the competition may be obtained on application to Mr. G. T. Fletcher, Clerk of the Council, Council Offices, The Priory, Friern Barnet, London, N.11. Deposit £1 1s.

8 May 1937

GLOUCESTER : NEW SECONDARY SCHOOL FOR BOYS

The Governors of the United Schools, Gloucester, invite Registered architects domiciled in the United Kingdom to submit in competition designs for a Secondary School for Boys to be erected at Podsmead, Gloucester.

Assessor : Mr. H. Stratton Davis M.C., F.S.A. [F.]

Premiums : £200, £150 and £50

Last day for sending in designs : 24 August 1937.

Last day for questions : 7 June 1937.

Conditions of the competition may be obtained on application to Dr. H. J. Larcombe, Clerk to the Governors, Belsize House, Brunswick Square, Gloucester. Deposit £1 1s.

HACKNEY : NEW CENTRAL BATHS

The Council of the Metropolitan Borough of Hackney invite architects to submit in open competition designs for a new Central Baths proposed to be erected in Clapton Square and Lower Clapton Road.

Assessor : Mr. Frederick J. Horth [F.]

Premiums : £500, £300 and £200

Last day for receiving designs : 31 May 1937.

Last day for questions : 18 March 1937.

Conditions of the competition may be obtained on application to Mr. R. H. R. Tee, Town Clerk, Town Hall, Hackney, London, E.8. Deposit £1 1s.

MACCLESFIELD : NEW NURSES' HOME FOR GENERAL INFIRMARY

The President and Governors of the Macclesfield General Infirmary invite architects to submit in open competition designs for a new Nurses' Home, to be erected in the Infirmary grounds.

Assessor : Professor R. A. Cordingley, M.A. [F.]

Premiums : £100, £50 and £25

Last day for submitting designs : 12 June 1937.

Last day for questions : 17 April 1937.

Conditions of the competition may be obtained on application to the Secretary, Macclesfield General Infirmary, Macclesfield. Deposit £1.

WEYMOUTH : NEW BANDSTAND ENCLOSURE

The Town Council of the Borough of Weymouth and Melcombe Regis invite architects to submit in competition designs for a new Bandstand Enclosure on the sea front.

Assessor : Mr. H. S. Goodhart-Rendel [F.]

Premiums : £150, £100 and £50

Last day for submitting designs : 14 May 1937

Last day for questions : 19 February 1937

FORTHCOMING COMPETITIONS

Other competitions which it is proposed to hold, and the conditions for which are not yet available, are as follows :—

CHESTER : EXTENSIONS TO CHESTER ROYAL INFIRMARY

Assessor : Mr. Arthur J. Hope [F.]

DUNDEE : COLLEGE OF ART

Assessor : Mr. J. R. Leathart [F.]

EDMONTON : NEW TOWN HALL BUILDINGS

Assessor : Mr. E. Berry Webber [A.]

GLOUCESTER : NEW SWIMMING BATH AND FIRE STATION

Assessor : Mr. C. F. W. Dening, R.W.A. [F.]

KIRKCALDY : NEW MUNICIPAL BUILDINGS

Assessor : Mr. Thos. S. Tait [F.]

PRESTWICH : NEW MUNICIPAL BUILDINGS

Assessor : Major T. C. Howitt, D.S.O. [F.]

SCUNTHORPE : TOWN HALL AND POLICE STATION

Assessor : Major T. C. Howitt, D.S.O. [F.]

SOUTH SHIELDS : ASSEMBLY HALL AND LIBRARY

Assessor : Mr. Arthur J. Hope [F.]

WREXHAM : NEW TOWN HALL

Assessor : Mr. Herbert J. Rowse [F.]

YEOVIL : NEW TOWN HALL

Assessor : Mr. C. Cowles-Voysey [F.]

Members' Column

Owing to limitation of space, notices in this column are restricted to changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and appointments vacant. Members are reminded that a column in the Advertisement Section of the Journal is reserved for the advertisements of members seeking appointments in architects' offices. No charge is made for such insertions and the privilege is confined to members who are definitely unemployed.

CHANGE OF ADDRESS

MR. A. G. SHOOSMITH, O.B.E. [L.], has moved his office to 7 Gower Street, W.C.1. Telephone : Museum 8483.

TRADE CATALOGUES WANTED

MR. IAN H. McLAREN [L.] is now in private practice at 6 Bell Yard, Doctors' Commons, E.C.4 (telephone : City 7415). He will be pleased to receive catalogues.

NEW PARTNERSHIP

MR. ALAN STEWART [L.], of 5 Hinton Road, Bournemouth, has been joined in partnership by Mr. Gordon Sutcliffe [L.], the title of the firm being Alan Stewart & Gordon Sutcliffe.

PARTNERSHIPS WANTED

F.R.I.B.A., director of an architectural firm in the Far East, is desirous of returning home. He wishes to get in touch with an architect in or near London, with view to purchasing a share in business. Willing to act as Assistant at nominal salary for six months until negotiations are concluded.—Box No. 9437, c/o Secretary R.I.B.A.

ARCHITECT [L.], practising in London, wishes to meet another member, with or without practice, or a firm of architects with view to partnership.—Box No. 1047, c/o Secretary R.I.B.A.

ASSOCIATE requires partnership or post as senior assistant at moderate salary on probationary basis. Wide experience with eminent architect on high-class domestic and public work—also several years in private practice.—Reply Box No. 2947, c/o Secretary R.I.B.A.

FLAT AND OFFICE TO LET

TO BE LET on lease or agreement in Berners Street, London, W.1, a two storey six room flat suitable for office and residence for a professional man.—Apply by letter to J. Alan Slater [F.R.I.B.A.], 46 Berners Street.

MINUTES X

SESSION 1936-1937

At the tenth general meeting of the Session 1936-1937, held on Monday, 26 April 1937, at 8 p.m.

Mr. Percy E. Thomas, O.B.E., President, in the chair.

The meeting was attended by about 260 members and guests.

The minutes of the ninth general meeting, held on 12 April 1937, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

The Rt. Hon. Lord Conway of Allington, F.S.A., Hon.Litt.D. elected Hon. Associate 1927.

Edward George Collins, elected Associate 1895.

Robert Baillie Pratt, elected Associate 1891.

Thomas Vicars Henshaw, elected Licentiate 1911.

Thomas William Lewis, elected Licentiate 1934.

Alderman Major Frederick William Rees, transferred to Licentiate 1925. Major Rees was a member of the Council from 1930 to 1936 and of the Science Standing Committee from 1931 to 1933. He was also a member of the Practice Standing Committee from 1935 up to the date of his decease.

And it was resolved that the regrets of the Institute for their loss be entered on the minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

Fellows:

Mr. R. Theodore Beck

Mr. H. E. Gilford

Mr. H. T. Jackson

Associates:

Miss Edith M. C. Anderson	Mr. Hugh S. Pite
Mr. R. Cotterell Butler	Mr. F. T. Pritchard
Mr. R. W. Cave	Mr. T. Rothwell
Mr. Martin J. H. Goodchild	Mr. C. Neville White
Mr. Alexander Graham	Mr. C. P. Williams
Mr. Cyril G. Pinfold	Mr. W. Gregory Wilson

Mr. J. A. Wonnacott

Licentiates:

Mr. A. E. P. Daniels	Mr. W. H. Quenby
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Mr. H. S. Goodhart-Rendel [F.R.I.B.A.] having read a Paper on "Recent Architecture in France," a discussion ensued, and on the motion of Monsieur Georges Bouquet, Consul-Adjoint to the French Embassy, seconded by Mr. Howard M. Robertson, M.C., S.A.D.G. [F.R.I.B.A.], a vote of thanks was passed to Mr. Goodhart-Rendel by acclamation, and was briefly responded to.

The proceedings closed at 9.20 p.m.

Architects' and Surveyors' Approved Society

ARCHITECTS' ASSISTANTS' INSURANCE FOR THE NATIONAL HEALTH AND PENSIONS ACTS

Architects' Assistants are advised to apply for the prospectus of the Architects' and Surveyors' Approved Society, which may be obtained from the Secretary of the Society, 113 High Holborn, London, W.C.1.

The Society deals with questions of insurability for the National Health and Pensions Acts (for England) under which, in general, those employed at remuneration not exceeding £250 per annum are compulsorily insurable.

In addition to the usual sickness, disablement and maternity benefits, the Society makes grants towards the cost of dental or optical treatment (including provision of spectacles).

No membership fee is payable beyond the normal Health and Pensions Insurance contribution.

The R.I.B.A. has representatives on the Committee of Management, and insured Assistants joining the Society can rely on prompt and sympathetic settlement of claims.

A.B.S. Insurance Department

THE ARCHITECTS' SPECIAL MOTOR CAR INSURANCE AT LLOYD'S

In conjunction with a firm of Lloyd's Insurance Brokers the Architects' Benevolent Society's Insurance Committee have devised a Special Motor Car Policy for Architects. This policy and the special advantages to be gained from it are available only to members of the Royal Institute of British Architects and its Allied and Associated Societies.

Special features include:—

1. Agreed values for all cars payable at any time in the event of a total loss.
2. A cumulative no-claim bonus from 20 per cent., rising to 33½ per cent. in the third year.
3. No extra premium for business use of car owned by individuals.
4. Prompt claims service in every part of Great Britain; repairs carried out by any garage provided estimate is forwarded immediately.

SPECIMEN RATES FOR FULL COMPREHENSIVE POLICIES ARE GIVEN BELOW. OTHER RATES QUOTED ON APPLICATION

	Premium. £ s. d.
7 h.p. Austin, valued at £100	8 5 0
9 h.p. Standard, valued at £100	9 0 0
11 h.p. Morris, valued at £150	9 15 0
20 h.p. Hillman, valued at £300	13 7 0

(The rates shown do not apply to cars garaged in London and Glasgow and Lancashire manufacturing towns; rates for these areas will be quoted on application.)

All enquiries with regard to the Special Motor Car Policy for Architects should be sent to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

Members wishing to contribute notices or correspondence must send them addressed to the Editor not later than the Tuesday prior to the date of publication.

R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1937.—22 May; 5, 26 June; 17 July; 14 August; 11 September; 16 October.

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